Lifestyle: The new trends in trends
Home Furnishings: International design

KEN HARTNETT: A CHAPTER FROM A SAVING GRACE, HIS NEW NOVEL ABOUT BOSTON, PAGE 2

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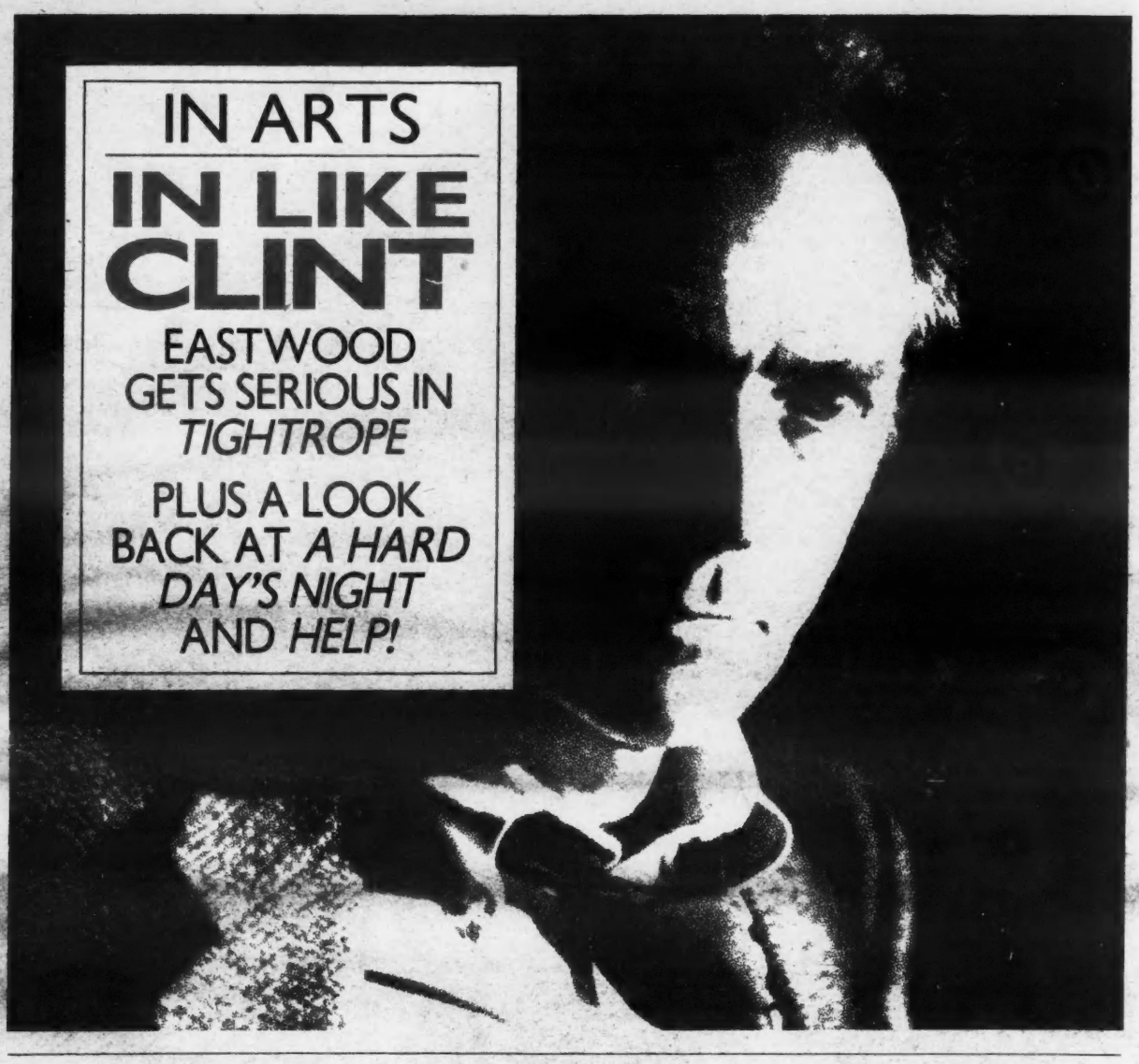

IN ARTS

IN LIKE CLINT

EASTWOOD GETS SERIOUS IN *TIGHTROPE*

PLUS A LOOK BACK AT *A HARD DAY'S NIGHT* AND *HELP!*

Looking into loopholes

Congress and its election-year insurance policy

by Michael Segal and Richard Gaines

They're known as tax expenditures — special provisions, deductions, exemptions, and credits applied to the federal tax code to benefit whole industries and sometimes even individual companies and particular taxpayers. All together, they will amount to $369 billion in revenue lost to the federal treasury next year, according to the Congressional Budget Office.

Some tax expenditures are commonplace: deductions for charitable giving are hardly a hot topic of debate. Others have become controversial. The 1981 tax-law provision known as "safe-harbor leasing" was one such provision. It permitted companies to purchase unused tax credits from firms with greater needs for cash. For example, one company, General Electric, avoided paying taxes in 1981 on its $1.6 billion in profits by buying up a large number of tax credits from other firms. GE so aggressively exploited safe-harbor leasing that the Treasury actually had to refund $100 million to the firm to offset the company's previous tax liabilities. In all, companies buying and using such tax credits cost the government an estimated $2.4 billion in 1983.

Other types of tax expenditures, were they better known, would truly strain taxpayer credulity. Federal tax law, for example, actually allows firms to deduct from their tax bills bribery payments made in other nations, even though bribery is illegal in the United States.

Two of the more garden-variety tax expenditures have been much in the news lately: the $1.4 billion mutual-life-insurance-industry tax reduction for which, as the August 7 *Phoenix* reported, Massachusetts Mutual Life Insurance Company of Springfield worked so diligently and a $14 million special tax adjustment Mass Mutual got for itself in the same piece of legislation, the Deficit Reduction Plan of 1984, which President Reagan signed last month.

Because of James Shannon's status — as a member of the House Ways and Means Committee, which writes tax legislation, and as a congressman with close ties to Mass Mutual, which is supporting his US Senate campaign — his knowledge of and involvement in these matters have become controversial, enlivening an other-

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Buying the salesman

Reagan and the Republican hegemony

by Steven Stark

DALLAS — Liberals have always underestimated Republicans, and no Republican has been as consistently underestimated as Ronald Reagan. Liberals have seen each Republican victory as a triumph of form over substance, the work of a party that knows how to package its candidate and how to beguile the electorate.

This year is no exception. At the Democratic convention in San Francisco last month, Governor Mario Cuomo set the tone for his party's 1984 campaign. Separate "the product from the salesman," he warned voters. But Cuomo made a fundamental error. In presidential politics, the salesman *is* the product.

What the Republican convention was all about was belief — belief in America, belief in supply-side economics, belief in the US Olympic team. Here the objects of faith were less important than the faith itself. Democratic conventions are composed primarily of professionals: lawyers, labor leaders, and state officials, people for whom politics is a vocation rather than a religious act. Most professional Democrats see ideology as a means to an end, and the end is power.

The Republican delegates here were different; they were believers. They acted as if they had seen the light. And like other religious converts (a full 20 percent of the delegates here were, like Ronald Reagan, former Democrats), they want everyone to join them. I had seen this before, at revival meetings in the South, or on the television religious shows — the ever-present smiles, the "up with people" singers, even a preacher who began his invocation by asking Americans "to look less to government." At the Democratic convention they distributed flags. Here, until the last minute, they were going to distribute copies of the New Testament. But maybe by that, they

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A SAVING GRACE

(A NOVEL)

BY KEN HARTNETT

The city's dominant daily is the Mammoth, *an elite Brahmin institution. Its competition is the* Morning News, *a failing blue-collar tabloid (in the Gridlock chain), known to one and all as the* Bruise. *The* Bruise *takes its spunky personality from Bobby Bantam, the dapper and diminutive editor, and from star columnist Tony Owen. An Owen target is the charismatic Connie Haydon, who has been mayor for a generation. Because of his political acumen, his association with the city's development boom, and his skill as a media manipulator, Haydon seems certain to win yet another term.*

* * *

The following is a chapter of a new novel set in contemporary Boston by a longtime Boston journalist. Another chapter will appear in next week's *Phoenix*.

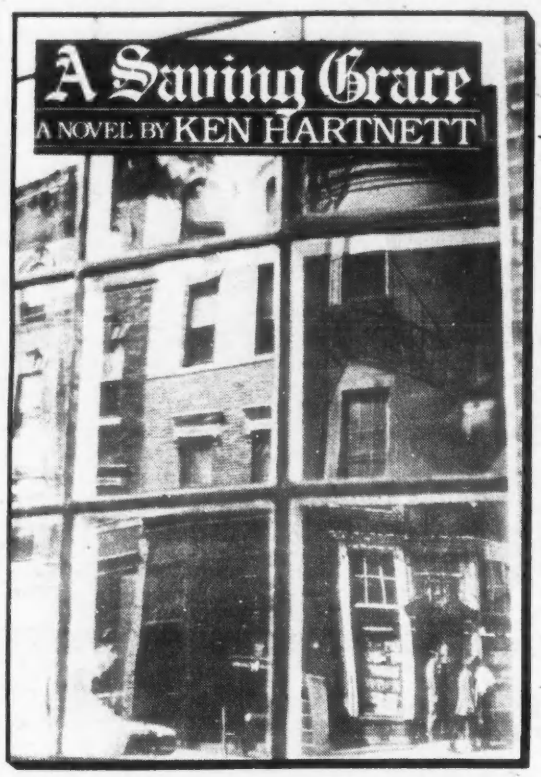
Scooter Conroy was in trouble. Tony realized it seconds after he answered the telephone and there was Scooter, sounding as if he had just climbed three flights of stairs after a lifetime of Camels and VO. "Got to see you, Tony, right away. You got to get down here."

"What's up, Scooter?" Tony asked, surprised that a man who took professional pride in never accidentally betraying emotion seemed suddenly unhinged. "What happened? Your wife finally catch up with you?"

"Tony, I don't know what I'm going to do. He's trying to stiff me good."

"Who?"

"You know who. The mayor. Would you believe it?"



"Offhand, I'd say no. You know too much. On the other hand, nothing he does would surprise me."

"He's stiffing me, all right. So you'll be down right away, right?"

"Wait a minute. I'm not sure I can. This place is like a wake today. Another reporter just dropped dead."

It was a line that would ordinarily stop Scooter in his tracks. Among his assorted duties for the mayor was the job of representing him at wakes and funerals, and he kept up to the minute on the news of the newly departed. But today his only response to the news of a death in the *Bruise* family was a lame "Who died?"

"Sonny DeLoughery."

"Too bad," he said. "Nice man. You going to see me?"

"Oh, Christ. Where?"

"Don't do me any favors. I'll call the *Mammoth*."

"Where, Scooter?"

"Usual place. Right away, O.K.?"

He hung up. Tony slipped the receiver back into its cradle and thought for a moment of calling Cynthia. No, he would wait for her to call. He had had enough grief already for one day and here was more coming. He gazed around the city room. It was all but deserted now at the lunch hour except for a cluster of editors sitting around the city desk. Someone had sprinkled sawdust from the pencil sharpeners onto the bloodstain by the water cooler. Once more he was seized by a sense of his own mortality. Tony lit a cigarette, his first of the day, and headed toward the exit. He stopped by the city desk to tell Walsh he would be back in two hours.

"What are you writing about for tomorrow?" Walsh asked.

"Too early to tell."

"Nothing like planning."

"Yeah. Too bad we're not a shoe store. You'd be in charge of the inventory."

Scooter Conroy — building inspector, bagman, and direct descendant, at least in his own mind, of the immortal James Michael Curley, who had recognized the talent in the Dorchester stripling and given him his first city job — was a heavy man, but he was more sturdy than fat. And it wasn't until recent years that his belly had begun spilling over his belt and his jowls had begun their descent in veiny pouches toward his collarbone. Had he consulted a doctor, and Scooter would have sooner asked a blind man for the time of day, he would have been advised to alter his lifestyle radically. And that would have meant, among other things, giving up the table reserved for him daily in the rear of Andy Kerr's chophouse in Charlestown. There he took not only his major meal of the day, and as a point of pride paid for it, but there he conducted his office, doling out small favors that Scooter's people believed were strictly up to politicians to provide. Scooter knew, of course, and some of his people may have begun to suspect, that there was in reality little he could provide that they couldn't obtain themselves. Yet he spent each day arranging to deliver teenage boys in trouble from the arms of juvenile authorities into those of the U.S. Marines. "You're going to be proud of your baby," he would say to parents counting off the days when their son the thug would report to Parris Island. "We're lucky to live in such a great country. Wait until you see what a man your little baby is going to become. And you won't believe what the Marines told me about your kid. They said, 'Scooter, if you got any more like that, let us know and we'll send a limousine out to pick them up.' A limousine, mind you. And they weren't kidding."

A call from Scooter might also trace that lost social security check or get the cops to come around and talk to the owner of that noisy dog up the street. A call from Scooter and a little medical insurance might also get a relative into a nursing home, or he might arrange an interview down at the personnel office of Jordan Marsh or Filene's or Bradlee's.

But only occasionally could he deliver a real favor — a city job such as the one Curley had provided Scooter when he was sixteen years old. Those jobs were becoming rare. Poor white kids from Scooter's neighborhood were no longer a top priority at City Hall unless the kids were willing to settle for temporary jobs on the back of a garbage truck. The real jobs free of heavy lifting were doled out by the mayor's office directly, and they were going to kids from the black neighborhoods.

Those were the neighborhoods that were growing, the mayor himself had explained to Scooter the summer before when he went down to see the boss himself with a laundry list of musts for his people. Everybody was cutting back, from the feds on down, and it was a question of spreading what was available to where the jobs would do the most good. All Scooter could do was shake his head when the mayor explained that it was more important to give a job to a black kid than a white kid because the white kid was less likely to bang an old lady over the head when he was broke than a black kid was. "You put a poor kid to work and you cut down on the crime rate. It's a two-fer, Scooter," he had said.

Scooter saw through all that talk. He knew, better perhaps than did the mayor, that his people had lost their clout at City Hall, that the power was passing to the black neighborhoods and to the well-heeled whites, who had as much contempt for Scooter and his politics as the blacks did. He knew that the mayor could take his people for granted because they had nowhere to go but out, if they could afford to move to the South Shore. He also knew that, as much as the mayor might ignore Scooter's neighborhoods, the neighborhoods would be with the mayor in any showdown with the blacks and the liberals. So all Scooter could do was listen and look for the crumbs from the table.

As for Scooter himself, he was still valuable. Though the number of votes he could deliver was dwindling, they could still affect the outcome of an election. And he could still play the good soldier when it came time to fill the campaign coffers. He was of the old school, and what he lacked in finesse he more than made up with persistence and loyalty.

Tony found him at his usual place in the rear. A half-empty coffee cup was on the table in front of him and a copy of the *Bruise* open to the gossip page.

"You ever write any of this crap?" he asked Tony.

"My column keeps me busy enough. What are you, on the wagon?"

Scooter pushed the coffee cup aside. "Hey, the way I feel, if I start drinking I'll be on a toot that will carry me into next Wednesday and by then I'll be indicted."

"Come on, Scooter. Who would ever indict you?"

"Tony, it sounds like a fairy tale, but he's throwing me to the dogs. I'm gone."

"How is that possible?"

"He's letting the feds nail me."

"You can ruin the son of a bitch. He wouldn't dare."

"He doesn't believe that. He doesn't think I can hurt him at all. The way I look at it, he sees me as a used-up old hack and he's putting me on the ice like I'm some old Eskimo without any false teeth. He forgets that I used to know his father, that I pulled his kayoones out of the frying pan on more than one occasion. He's Mr. One Way and I'm going down the street the wrong way. You know him, anyway. His friends are all the uptown people who check the silverware whenever I walk through their living room. As far as he's concerned, I'm gone, Tony."

Tony looked at Scooter's massive face and saw how the veins in his nose had darkened and widened. The old hardness persisted in his red-rimmed eyes, but there was also a hint of childlike vulnerability. Yes, Tony thought, Scooter is going down. "Well, what can I tell you? He's a scumbag. You worked for him all these years. You knew it. Now you're getting your payoff."

"You hate the guy. That's one reason I called you."

"Scooter. Let's get something straight. I don't hate the guy. He's a politician, like you. I try to stay objective. I try not to get personal. There's some politicians that make that easier than others. And there's some that make that damn hard. He makes it hard because he's always working to undercut what I do, which is . . ." Tony broke off. "I was about to give you a lecture about telling the truth. But fuck it. I don't have to tell you what I'm all about. You probably wouldn't understand if it was in black and white on this menu."

"You want something to eat?"

"Yeah, get me a cheeseburger with bacon."

The waitress had materialized by Tony's side. "Scooter's not paying," Tony told her.

"You having the usual, Scooter?" she asked.

"Just the soup."

"It's cream of mushroom."

"Good. Just a cup."

Tony suddenly felt sorry for the hulk of a man sitting in front of him, his hamlike hands toying with the now empty coffee cup. "O.K., Scooter. What did you do to get into the soup?"

"This goddamn liberal. That's what he was. I should have known better than to try to talk reason with one of those birds. But I should have known better. Just to look at him was enough to know the kind of guy he was. Anyway, he was referred to me in the usual way."

"By your boss?"

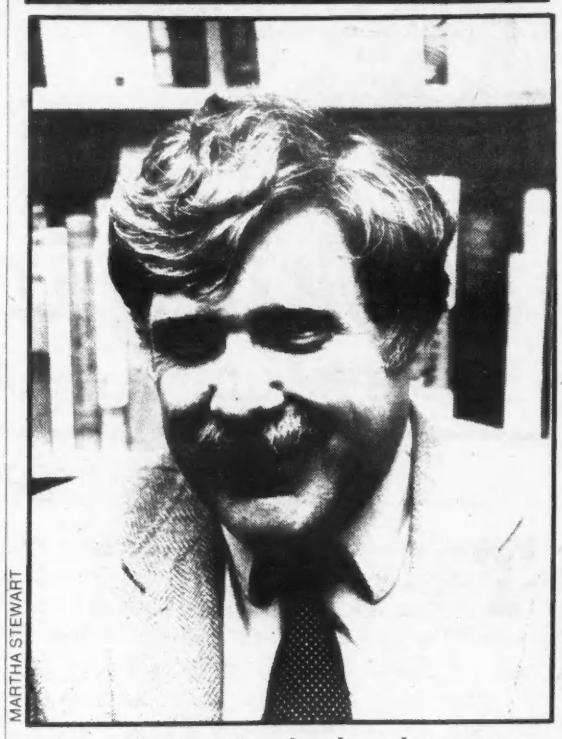
"Stop playing reporter, will you? I'll tell you what I can tell you and no more. Anyway, this guy was trying to get all the permits he needed to open up that movie complex off Shelby Road. So he comes to see me. He was sitting right where you're sitting right now. So I offer to help him in the usual way and I lay out the terms. You know, Tony, I've been doing this for years and everybody in town knows it. It's the way the boss operates."

"You mean the mayor."

"Whoever."

"Maybe we ought to set some ground rules here, Scooter. Are we on the record or off? 'Cause you're telling me one helluva story and I'm going to go nuts with it."

"We're talking like we always talked for years. We're off the record unless I tell you we're on, and I don't



MARTHA STEWART

Ken Hartnett, who has been a reporter, columnist, and editor at the *Globe*, and city editor and managing editor at the *Herald*, began his newspaper career as a copy boy at the *Jersey (City) Journal*. Currently he is executive editor at Channel 5 news and is a contributor to the *Phoenix*.

As a journalist, Hartnett always wanted to be a novelist. He wrote *A Saving Grace* during the year he was a fellow at the Institute of Politics at the Kennedy School.

From the soon to be published book A Saving Grace *by Ken Hartnett, published by Houghton Mifflin Company, Boston. Copyright © 1984 by Ken Hartnett. Reprinted by permission of the publisher.*

Next week: meet the mayor.

remember saying anything about you being free to write anything. Should I continue?"

"Continue."

"Anyway, I lay down the terms. It ain't a bribe. It's a fee for services for me, and it's a way for the mayor to have some walking-around money like he needs whenever he has to buy a suit or a pair of shoes or help out some bum in trouble. O.K. You know all this. So why do you keep interrupting me? Anyway, this guy gets really pissed. So he tells me, O.K., it's a deal, and we shake hands and he comes back the next week with his little envelope. Except this time, he's wearing a wire."

"The second meeting happen right here?"

"No. In the Hotel Congress. The bar."

"You get busted?"

"No. Not yet."

"Then how do you know he was wearing a wire?"

" 'Cause the mayor told me. I took the envelope. This was two days ago. And I put it in the bank, in my safe-deposit box. And I go home and the mayor calls me. He tells me to look out my front window. I look out and he says did I see a tan Plymouth parked outside. And I said I did, and he says did I notice the two guys sitting in the front seat. And I said I did, and he says they're FBI agents and they're tailing me and I'm all through. That my transaction with the developer was all on tape and they tailed me to my bank and have a lock on my safe-deposit box and the envelope that I put in there. I asked him how he was so smart to know all this, and he says he was the guy who called the FBI, that I tried to muscle a developer and he didn't play that kind of game and I was all through. And I asked him if this was some kind of joke, since when didn't he play those kinds of games since it was his kind of game I was playing, and he says talk like that will make me look not only like a thief but like an ingrate, trying to bring down the guy who let me play Mr. Big around this town for the last twenty years. I couldn't believe I was hearing Connie Haydon talking, the kid I helped make in this town. He sounded so cold, like he wanted to croak me."

"Amazing."

"Amazing? See those two guys sitting at the table by the door? Guess who they are."

Tony turned to look. He wondered how he had missed them on his way in. They might as well have been wearing uniforms.

"They're going to bust me this afternoon. They would have done it sooner, but the U.S. attorney was out of town and he and Connie want to have a joint news conference to show how tough they are on corruption."

"I don't see how he can get away with it."

"Of course he can. I can't talk without fucking up a lot of my friends, and I never talked money with the mayor. I always knew where the envelope was going, but I couldn't prove it. He knows I'm not going to talk. I'm boxed. I know he's a bloodless son of a bitch. But in a way I can understand what he's doing. That developer was headed for the feds, come hell or high water. Connie knew it, so he played it the only way that was open to him. This way he gets credit for fighting corruption, puts the U.S. attorney in his pocket, and all he's got to sacrifice is me — and all that does is send out a message to everybody in the organization to mind their p's and q's. I might have done the same thing myself."

"No you wouldn't."

"No, I wouldn't."

"So what do you expect me to do? I can't write that you were a bagman for the mayor. I have no proof. And all the *Mammoth* guys are going to write that you're a relic from the old days of the Irish mugs. I might be able to offset that for you. But I don't see what you expect me to do."

"I want you to fix that cocksucker."

"O.K. How?"

"He knows I haven't got anything on him, except a lot of pigeon-shit crap like fixing parking tickets and that sort of thing. But what must make him nervous is all the things I hear about the reason why so-and-so gets a job or a contract. Things I hear, you know? Nothing hard. But there's one thing I hear that's pretty good. I mean I hear it from people who don't usually shit me. I hear there's a mess over on Duncan Avenue. A real mess. Remember the bum they found dead in that basement? There's an item about it in the paper this morning. Your paper. Here it is. The bum."

He flipped through the *Bruise* and found the item on the obituary page.

"Here it is. Bernie Kremenko. I hear there's a helluva story in this fire. I can't guarantee it. But I'm told this could be one helluvan embarrassment for the mayor." He put away the eyeglasses he used to read the item in the paper, and he seemed more old and beaten than he had before. "You know, Tony, I never ratted on anybody in my life. This is the closest I ever come to it. And it's probably all I'm ever going to say. But I hope you get the prick. I know you hate him. You do hate him, don't you?"

"I'll look into it, Scooter. And let me know where I can call you."

Tony shook hands with Scooter, wished him luck, walked out of the chophouse, and headed down the street to a cigar store. He walked into the phone booth and called Bobby Bantam.

"You got a good one going for tomorrow. Get some guys down to the U.S. attorney's office. The mayor is going to be there about four o'clock for a joint news conference. They're going to bust Scooter. They got him cold on an FBI wire."

"A shakedown, huh? They get the mayor, too?"

"No, of course not. Just Scooter, and Connie is throwing him to the wolves. That's why he's going to be there. He's the guy who turned him over to the FBI."

"You're kidding me. And the feds are standing still for that? I can't believe it."

"You better believe it. Connie's going to come out of

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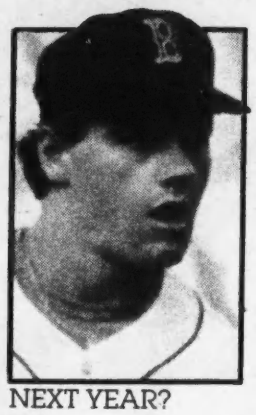

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2 BOOKS
Carola Dibbell applauds the homecoming of John Edgar Wideman, and Lisa Deeley Smith reviews the mostly private diary-and-letters autobiography of Barbara Pym.

3 ART and STATE OF THE ART
Ken Baker gets self-reliant at an exhibit of art inspired by Thoreau, and Susan Orlean is all eyes — and ears — at Castle Hill's Film/Video International 1984.

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Skip Ascheim sees more than What the Butler Saw, *and Carolyn Clay sings a Broadway lullaby to* Baby.

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HOME FURNISHINGS

This week's fourth section includes coverage of Italian, French, English, and Scandinavian furniture design, along with a look at professional cleaning services and a soft feature on the quest for the perfect pillow.

Photo credits: Peter Travers (with News), Heidi Stetson (with Lifestyle), and Bob Priest (with Arts).

LETTERS

We welcome responses from readers. Letters should be typed (double-spaced) if that's possible, and every letter must include the writer's name and address, as well as a telephone number (we'd appreciate one where we can reach you during business hours). The last is solely for purposes of verification: as you can see on this page, only the writer's name and town are printed, and these may be withheld if there is good reason.

All letters are subject to editing for considerations of space, fairness, and literacy.

FEE-FOR-ALL

Your article headed "Guild through association" (News, July 31), about Zelda Fischer and the Word Guild, has just come to my attention. I am writing to correct your serious misstatement that the entire Word Guild estate was paid to lawyers.

The lawyers and trustee in the Word Guild case applied for $45,743.40 in fees. Both the United States Trustee and the Attorney General opposed these applications, and as a result of the United States Trustee's opposition the trustee's counsel voluntarily reduced his fee application from $29,072.50 to $13,500.

The Court granted only $17,043.49 in fees, an amount which was 37 percent of the fees originally sought and $28,699.90 less than the original fee applications.

Technically, under the Bankruptcy Code the freelancers' refund claims stood in fifth priority after the first priority assigned by law to the administrative expenses necessary to wind up the bankrupt's affairs. By severely limiting the size of fee awards to the seven functionaries who worked on the estate, Judge Lawless was able to authorize payment to the freelance writers of most of the insurance claim prosecuted for them by the Attorney General: $10,000 on a $12,000 claim, or an 83 percent recovery.

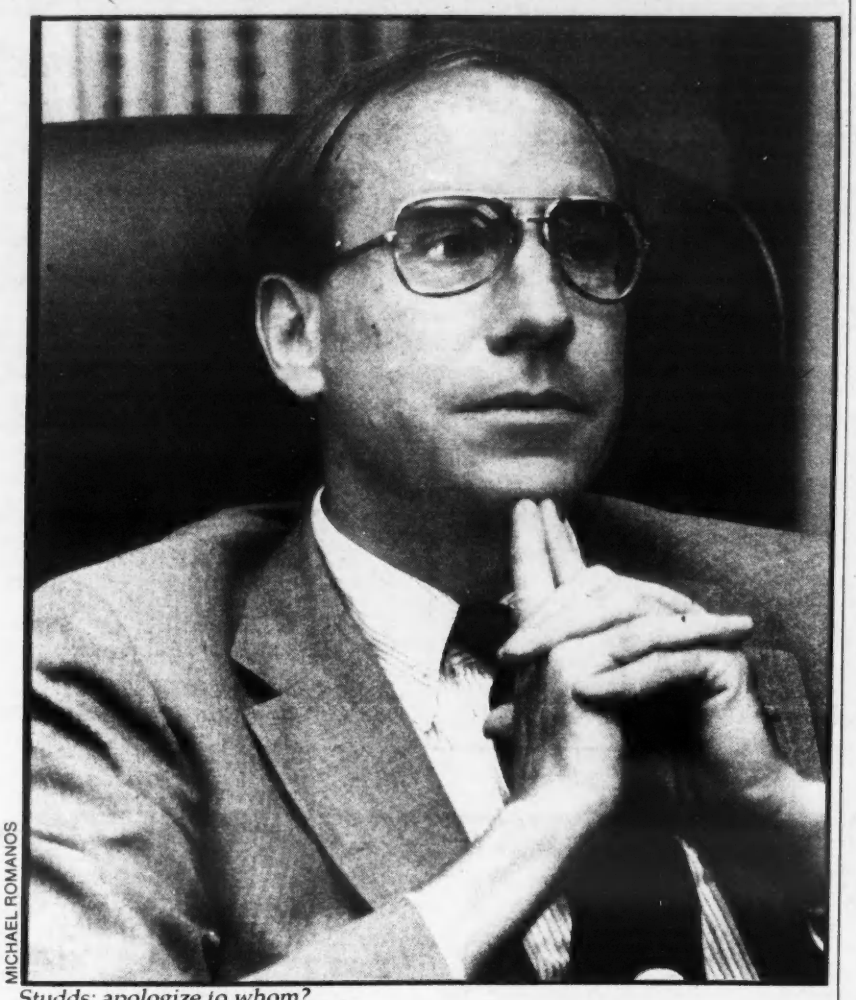
While the United States Trustee urged on the court even greater reductions in fee awards and higher awards to "freelancers," this result is not unfair. Nor is it anything like the "everything to the lawyers" you erroneously reported.

Judge Lawless is a practical and equitable judge who recognized the strong equities of the freelancers' claims and, within the limits of the funds available to the estate and the requirements of law, made the hard and unpleasant decisions required in a way that resulted in payment of $11,176.74 on freelancers' and employees' claims of $13,176.74. You should publicly acknowledge this.

William H. Tucker
United States Trustee
Boston

STRAIGHT TALK

The lead question of Dave O'Brian's piece on Gerry Studds, "Where's the apology?" (News, July 31), cuts to the heart of relations between the gay community and the dominant straight society.



MICHAEL ROMANOS

Studds: apologize to whom?

After admitting repeatedly that his sexual relations with a Congressional page represented a serious error in judgment and that he regrets that they occurred, Studds is still expected to apologize. His question, "To whom?", is well put.

I believe that the apology that O'Brian and much of the straight press have been looking for from Studds is an apology for his existence as a gay man. This, Studds has very correctly avoided doing. For far too long have gay men and lesbians been called upon to apologize and justify their sexuality — something heterosexuals are rarely, if ever, asked to do.

Studds has completely and fully addressed his behavior in regards to his relationship with the pages. It is far more interesting at this point to examine the agenda of those that seek to make this *the* issue of a congressional campaign.

Ron Woolson
Boston

TALKING HORSE

I am writing in response to the article "Bad sports," by Joyce Millman (Arts, August 14). While her criticism of the ABC Sports coverage of the Olympic Games and accompanying advertising was valid, I feel that it was unfair to drag the equestrian teams of the world down with the commentary. To compare the Olympic Three-Day Cross-Country course with a miniature-golf game does a great injustice to the US riders and horses who rode a difficult course to victory on August 1.

Maybe Millman's television set didn't allow her to realize the dimensions of this course. With maximum heights of 3'11" to 4'7", maximum spread of 9'10", and maximum drops of 6'7", the course was no toy. Bruce Davidson, Torrence Watkins Fleischmann, Mike Plumb, and Karen Stives (along with J.J. Babu, Finvara, Blue Stone, and Ben Arthur) are all strong, graceful, and dedicated athletes. Competing in the Olympic equestrian events requires a lifetime of commitment. All around the country, day in and day out, the Olympic riders, and the hundreds of riders that aspire to the Olympics or to their first novice event, are out there training, and caring for their horses, as well as working at jobs or school. To reach the Olympic level of competition is a long road, as seen by the average age of this year's USET members — 33. The elements of beauty, strength, courage, endurance, and the ability to communicate with another animal throughout three tough days of competition make the sport of three-day eventing unparalleled by any other Olympic event. This is a team sport in the truest sense. It may look as if the horse is doing all the work, but it's the skill of the rider that can make an Olympic cross-country course, show-jumping course, or dressage test look like miniature golf.

Ms. Millman, I hope that you will take another look at this event. The United States Combined Training Association USET headquarters are in South Hamilton, and there are often events in surrounding communities. Visit the Team, or go to an event, walk the course, watch the riders' faces, the hard work that they and their grooms do, watch the course being ridden, and sense the excitement in the air. You won't be disappointed.

By the way, the horses get their share of gold medals every day. Along with their carrots and time turned out in the pasture for relaxation, they live in impeccably clean homes, eat nutritionally sound meals, receive the finest in health care, get scientifically thought-out exercise plans, and are well loved.

My congratulations go out to all three of our equestrian teams, and, yes, to ABC Sports as well, for finally showing us the beauty and excitement of these events after all these years.

Julie E. Orfirer
Cambridge

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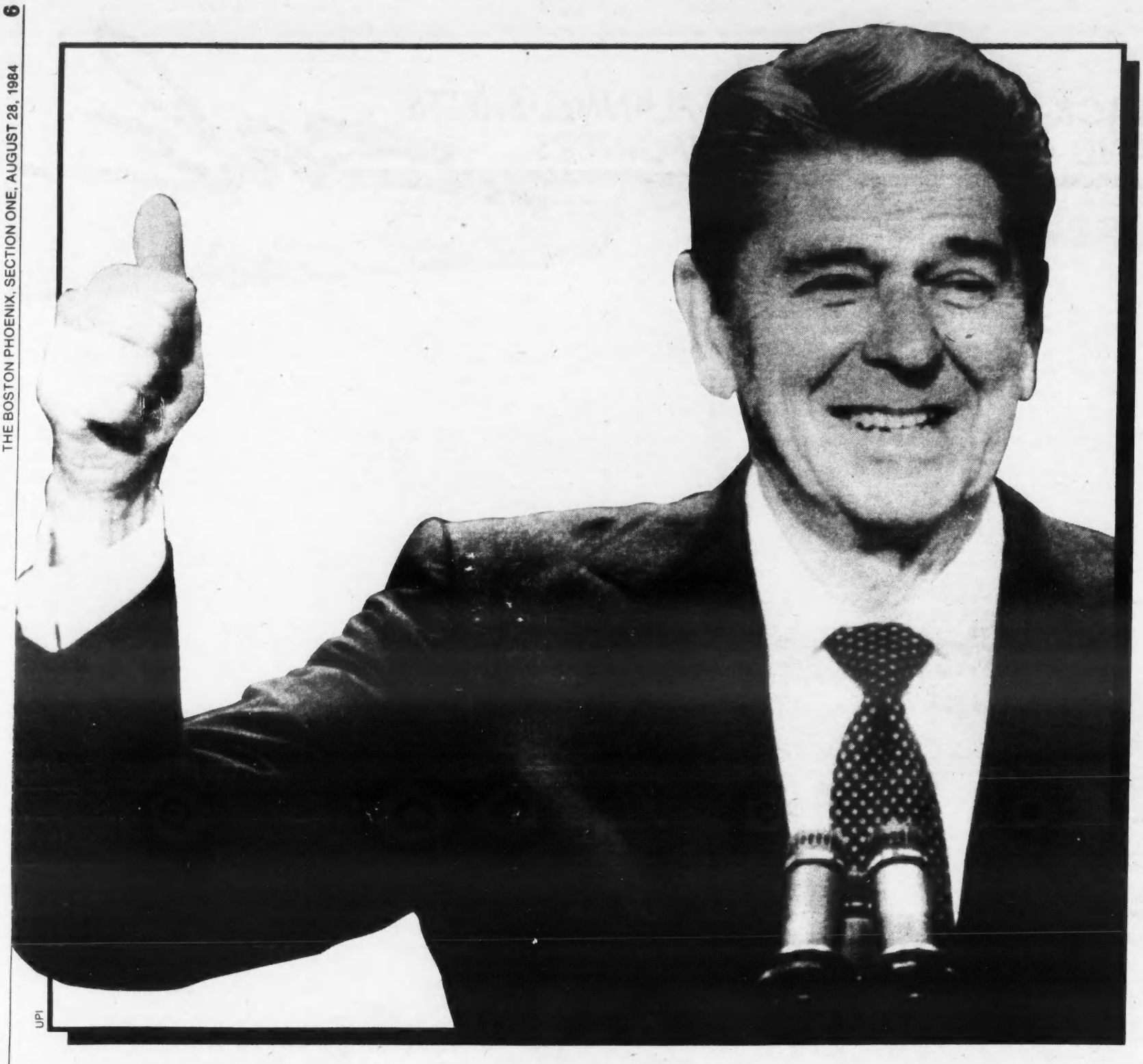

UPI

Buying the salesman

by Steven Stark

Continued from page 1

meant copies of the Republicans' "no new taxes" platform. It, too, requires a leap of faith.

It is the same type of faith that sustains Ronald Reagan through blunders that would cripple any other politician. If he gets the facts wrong, it doesn't matter: *God hears all prayers.* It is a style, really, one suited ideally to the television age in which viewers have become more concerned with feeling than with logic. "Reagan is really a very electronic-age person," *Washington Post* columnist Richard Cohen recently told the *Los Angeles Times*. "He's not literal-minded. He offends people who are, who read, who are careful about words and think that logic is important and all of that. He knows that none of that is important. A lot of us write after press conferences where he was wrong, and the people who were watching him say, in effect, 'I know what he meant,' and they do."

Always it came back to belief. In Dallas, doubt was a sign of weakness; pessimism was heresy. "The choices this year . . . are between two different visions of the future," President Reagan said in his acceptance speech. "Their government of pessimism, fear, and limits; ours of hope, confidence, and growth." It was the convention of Jerry Falwell, Roger Staubach, the Gipper, and W.A. Criswell (author of *What To Do Until Jesus Comes*). At another gathering, Cecil B. DeMille's Moses, Charlton Heston, would have been out of place. Here, he was just one of the gang, another actor promising miracles.

It was a convention of extraordinarily tight security. Policemen on buses, policemen on bridges, policemen on the convention floor. Supposedly, there were five times as many reporters here as there were delegates, but there seemed to be more guards than journalists. The metal detectors were extremely sensitive. "It was a bit embarrassing," one officer told the *Los Angeles Times*, "when we found out that the wire linings in some bras were setting off the alarm."

It was not a convention of great spoken rhetoric, a fact metaphorically proved by the week's only great controversy: would the networks show the president's $425,000 introductory film, replete with a collage of Americana and a country-western theme song entitled "God Bless the USA"? Of course, political commercials are a creation of television itself, the newest form of political rhetoric. In spurning the Reagan commercial, ABC and CBS were really repudiating their own medium.

Not surprisingly, the Republican convention was also a self-congratulatory celebration, and Dallas — the smug, opulent, and air-conditioned capital of the new Republican Sunbelt — was the ideal locale. To an old '60s liberal, this is the city of the Texas School Book Depository, Love Field, and Parkman Hospital. But to the rest of the country, Dallas is now the symbol of Ronald Reagan's America, the home of America's team, the Cowboys, and the country's most popular television symbol, J.R. Ewing. This city is the latest version of the American Western myth, infusing that tradition with a new sense of values based on raw materialism. Everywhere you looked in Dallas, it was there. Cowboy hats. Cocktail parties with caviar and sturgeon. A Phyllis Schlafly fashion show at $1500 a head, featuring administration wives like Sue Block and Sue Baker modeling the latest styles. At one time, such events would have been a good populist political issue for the Democrats. But to a nation that sees what goes on at Southfork every week, it's only another day at the ranch.

Often last week it was impossible to differentiate the real Dallas from its televised mythic mirror. But then, we all have the same problem with Ronald Reagan, who, barring the unexpected, will win again in November. According to Richard Wirthlin's private polls taken for the White House and passed surreptitiously all around town this week, if the election were held today, Mondale would win only West Virginia, Minnesota, and the District of Columbia. Against a consummate salesman, Mondale clearly is outmatched. Like Willy Loman, he is liked, but not well liked.

However, the real political celebration here was not for Reagan, or even for the rise of the Republican right wing. Instead, it was for the resurgent dominance of the Republican Party in presidential politics. On issues, themes, and tactics, the Republicans now set the nation's agenda. As Wirthlin told one reporter after hearing Mondale's acceptance speech last month, "If you closed your eyes, it was like listening to a 1972 Republican." On economics, the Democrats now focus their attention on the deficit and inflation rather than on social programs. Both parties advocate a defense-spending increase. The commercials of both candidates are virtually

indistinguishable in their invocation of Norman Rockwellish "traditional values." There were so many flags on the floors of both conventions that they resembled the Olympics. But then again, why not? When ABC's Roone Arledge moved from sports to politics, it was inevitable things would come to this.

And it works the other way as well: the Republicans have stolen some of the Democrats' favorite themes. Wirthlin has also pointed out how Reagan's "Democratic personality" helps him, for like FDR, he is an optimist who preaches that fear is our worst enemy. Perhaps most important, he is, at least rhetorically, the first Republican populist, stealing one of the Democrats' traditional themes — running against "special interests." "This is the first time in American political history that an opposing party has stolen the chief issue of the other party," said long-time Democratic adviser Milton Gwirtzman. "They have taken the traditional definition of special interest — big business — and turned it on its head to mean liberal interest groups."

At this convention, the Republicans praised Al Smith and Harry Truman more than Dwight Eisenhower or Teddy Roosevelt. And in the final indignity, they played "Happy Days Are Here Again" again and again. Last month, Mondale's people ordered the orchestra in San Francisco *not* to play this old Democratic political hymn of optimism. They said it would remind voters of the past. So here, the Republicans played it for Jeane Kirkpatrick, the Doles, and Paul Laxalt. "Happy Days Are Here Again" for Paul Laxalt? As Jerry Falwell would say, Oh, how the mighty have fallen.

Yet agendas are one thing, winning elections quite another. But here the Republicans dominate as well. Consider that:

— since 1968, the Republicans have averaged about 53 percent of the vote in presidential elections, the Democrats only 43 percent;

— since 1968, the Republicans have won every presidential election but one. Even in the election following Watergate, a conservative Democrat, stressing traditionally Republican themes, could barely get elected;

— in the last four elections, Democrats have carried only one mainland Western state (Washington, in 1968);

— in 1980, the once solid, white Democratic South gave 70 percent of its votes to a Republican;

— since 1968, the Democrats have carried Michigan and Ohio only once, and Illinois not at all.

Issues and tactics are a part of that story of superiority. But so is history. For all the television talk about daily polls and generational splits, presidential politics change very slowly. Once a political party gains the presidency, that party tends to hold office until a confidence-shattering crisis occurs, causing a massive shift in voter sentiment. This year, such a crisis is nowhere in sight. This is the first election since 1960 that has not taken place against the backdrop of either a foreign-policy crisis or Watergate. This century, no incumbent has lost an election under such favorable circumstances.

In fact, during the last 120 years there have really been only three eras in modern presidential politics, each defined by the crisis that created it: the Civil War (1860 to 1932), the Depression (1932 to 1968), and the Great Disillusionment (1968 to the present). The Republicans dominated the first period, and they clearly are in control now.

The Civil War was the crisis that, besides giving birth to the Republican Party, defined the nation's politics for three-quarters of a century. In 1860, with their promise to keep the nation together, the Republicans won the White House with Abraham Lincoln as their candidate. For 56 of the next 72 years, they held it, losing only to Grover Cleveland, a conservative Democrat, and Woodrow Wilson, who won in 1912 when Theodore Roosevelt's third-party candidacy split the Republican Party. Although the issues obviously kept changing, the Republicans won many of these elections by invoking the legacy of the Civil War, the crisis that had created them. As historian Woods Gray wrote in his book *The Hidden Civil War*, "The Democratic Party suffered severely for the extent to which it permitted itself to be used as an instrument for the Copperheads. Disloyalty during the War of 1812 had given the death blow to the Federalist Party, and opposition to the Mexican War played a part in the demise of the Whigs. Had it not been for its [patriotic] strength, then . . . the Democratic Party might have disintegrated as a result of the Civil War.

"Republican campaigners were keenly aware of the weapon they held, and used it for half a century. . . . Antiwar speeches or activity during the course of the conflict were disinterred years afterward to besmirch the reputations of Democratic candidates for office."

But with the advent of the Depression and a new crisis of faith in the American system, the Civil War experience no longer was relevant. The two parties switched roles, and the Democrats became the party of change and optimism under the leadership of Franklin Roosevelt. For the next 36 years, until 1968, presidential politics centered on the legacy of his New Deal, the Democratic response to the crisis that had given that party a new identity. Not surprisingly, throughout this period the Democrats controlled the White House, with only one exception — the presidency of apolitical war hero Dwight Eisenhower. And throughout these years, the Democratic message continued to be one of optimism. "America is stronger than ever before" was the theme of the speech President Kennedy was to have delivered at the Trade Mart on November 22, 1963.

But that optimism was shattered by the Kennedy assassination, and as the decade produced a losing and unpopular war, urban riots, inflation, and a generational conflict, the country faced another crisis of confidence. As Godfrey Hodgson wrote in *America in Our Time*, "The real crisis of the sixties was that, for the first time since the Civil War and Reconstruction, a generation of Americans were compelled to ask not . . . how to solve their problems, but whether problems could be solved. . . . For many Americans, looking back over the years from Camelot to Watergate, the question is simply: what went wrong?"

The Republicans, and especially Ronald Reagan, had an answer, and that answer has defined presidential politics since 1968. Unlike the New Deal, or even the Civil War, it was not a programmatic response, but one based on patriotism, an ideal pitch for a media age in which Americans have learned to respond to candidates as they respond to television — intuitively rather than intellectually. Republicans simply urged voters to believe again. They ran against relativity and cynicism, and as they did they tried to rewrite the history of the '60s. Reagan told Americans that the US had lost in Vietnam because it wasn't allowed to win. Earlier talk of limits on American power or energy were dismissed as pessimistic. "America is back," George Bush said many times last week in talks to state delegations. "We've turned our back on the days of malaise. We're back, with confidence in an American people that knows no limitation."

That response, no matter how shallow it may be substantively, has worked. It may be, as New Right activist Kevin Phillips has said somewhat cynically, that "the Republicans get elected to the presidency on the basis of dissatisfaction with the Democratic Party or cultural and patriotic factors."

But, as Reagan himself is wont to say, you can't argue with success.

The other key component in the Republican resurgence has been demography. If demography is destiny, as some have said, then the nation may be headed for a long era of Republican presidents. As the nation's population has moved into the middle class, the suburbs, and the Sunbelt, the Republicans have been the obvious beneficiaries. The last president elected from outside the Sunbelt was John Kennedy. Statistics tell a part of that story. In 1972, Richard Nixon got 34 percent of the vote in Suffolk County and lost the county by 81,000 votes; in 1980, Reagan got the same 34 percent, but lost by only 40,000.

Conversely, in 1960 Richard Nixon carried California's Orange County with 61 percent of the vote and a 63,000-vote plurality. When Ronald Reagan got 68 percent in the same county in 1980, he carried it by 347,000 votes. And of the 10 states projected to have the largest population growth in the 1980s, only two (Texas and Florida) have voted for a Democrat since 1964.

No Democrat has yet found a way to get elected without carrying the South. Before 1968, with a "solid South" behind them, the Democrats could counter the Republicans' Western strength and wage an aggressive campaign in the swing industrial states. That is no longer true. And any party that enters an election with a large regional bloc of voters has an enormous advantage. Traditionally, the South and West have been the nation's most populist and anti-elite regions, a fact that explains in large part the "neo-populist" orientation of Reagan (who has rejected more Establishment advice than any president in recent memory), or Jack Kemp. One thing's for sure: Walter Mondale doesn't speak the language of those regions.

Finally, after a year's worth of Gary Hart, Jesse Jackson, and John Glenn, what was striking about this convention was how many more attractive candidates for president the Republicans have than the Democrats. Making the rounds this week in caucuses and cocktail parties were Robert Dole, Howard Baker, George Bush, Lew Lehrman, Jack Kemp, Pierre Du Pont, and Jim Thompson. Reagan and Nixon have dominated all Republican contests since 1964, so many of these individuals are not household names today. But they soon will be. Today, most of them could easily defeat Mario Cuomo in a race for the presidency; after all, Lew Lehrman almost beat him in New York in 1982. The Democrats' problems go way beyond Mondale.

Is there any hope for the Democrats? Perhaps. Some point to their massive registration drive and the changing demography of the Sunbelt caused by volatile voting blocs and the influx of Hispanics. Yet recent polls show that about 40 percent of the nation's Hispanics are supporting Reagan this year, drawn by his appeal to patriotism and traditional values.

Others say that this year's Republican platform fight was a preview of a growing split within that party, one that could produce another Barry Goldwater in 1988 and drive moderates from the Republican ranks. That's the real question in the next Republican race.

And an economic crisis caused by the rising deficit and the international-debt situation could quickly shatter the Republican coalition.

But for how long? Eventually the Democrats will have to offer an alternative that grabs the imagination of the voters. A call for new taxes is bold, but hardly breathtaking, and industrial policy may be hot stuff at the Kennedy School, but it draws yawns everywhere else. The Democrats' best hope may be simply that: hope that the nation will put the traumas of the Great Disillusionment behind it and will begin to believe in something more than homilies about America's greatness. However, if the response to the Olympics was any indication, we're still not there yet. In a contest of flag wavers, the Republicans will win every time. But as Elizabeth Dole told the Republican convention, "Those who wait upon the Lord shall renew their strength. They shall run and not be weary. They shall walk and not faint." Maybe she was talking about the Democrats. Perhaps this, too, will pass. □

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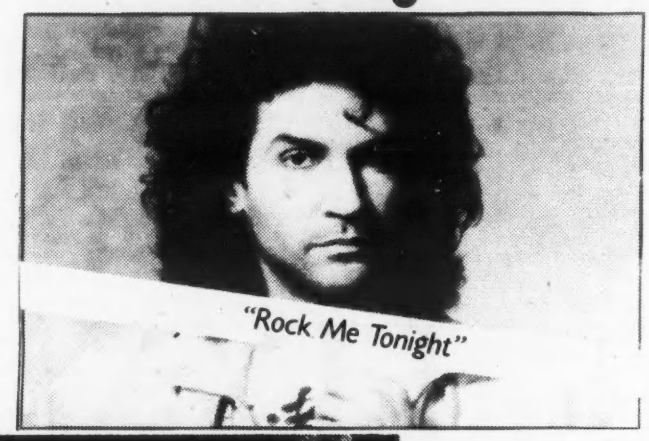

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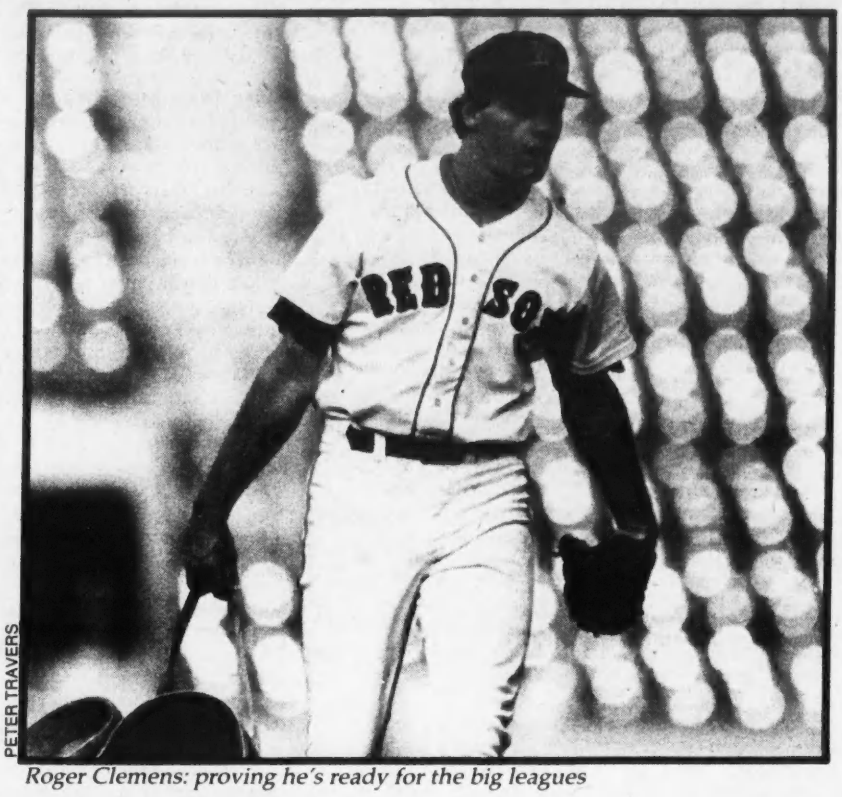


PETER TRAVERS

Roger Clemens: proving he's ready for the big leagues

Sporting eye

Wait till next year

by Michael Gee

There's a peculiar feel to Red Sox games these days, a hint of days gone by and days to come — March days, to be specific. Oh, the games count in the standings, and the statistics will go down in the record books and will be brought up in arbitration hearings, but the atmosphere lacks the cutthroat tension late-August baseball is supposed to possess. Instead, one has the sense of being at a particularly extended dress rehearsal. That, of course, is because everyone in baseball *knows* that as far as the American League East goes, the show is over for '84.

When the wire services start printing a team's magic number on August 21, as they did for the Tigers last week (as of August 23, the sainted sum was a mere 24), any idea of a pennant race has to be in terms of next year. Thanks to Detroit's ludricrously fast start, preparations for 1985 might as well have begun on Memorial Day. Interestingly enough, the two AL East also-rans that made the most basic changes during the '84 season were the ones that enjoyed the most success during its second half — the Yankees and the Red Sox.

The Red Sox changes, some the product of circumstance, some of design, have unquestionably improved the team from the deadly dull outfit of '83. As was evidenced in last week's home stand against the Twins and Royals, the entertainment index at Fenway Park has experienced a startling recovery from the terrible recession of the past two years. The chief reason for that is the return of that Fenway tradition, the home-run barrage. Already, after just 127 games, the Sox have 143 homers, one more than they clouted in 162 games last year. Tony Armas, whose revival from a wretched 1983 is perhaps the most heartening Boston baseball saga this summer, leads the majors with 34. And with Jim Rice, Mike Easler, Dwight Evans, and Rich Gedman all with near or over 20 homers, Boston has an excellent chance to tie the '77 Dodgers, the only club yet to have four players sock over 30 dingers apiece in one year.

Of course, as those who recall the Red Sox (and '78, '79, and '80) know all too well, though a plentitude of home runs may guarantee entertainment, it makes no promise of ultimate victory. Still, Sox partisans have gone through this year of noncontention in a surprisingly bullish mood, ignoring the grim numbers on the scoreboard page with the nonchalance of Walter Mondale dismissing the latest Harris poll. It's not just the lineup, it is heard. What about those young pitchers, and the improved infield defense? Not since people were talking of 1976 has the sadly obligatory cry of "Wait till next year!" been issued with such elan.

But the '75 Red Sox were coming off losing the seventh game of the World Series, and this year's team will, *at best*, finish in second or third, several furlongs behind Detroit. A baseball town without optimism is a terrible thing (I know — I grew up in one: Philadelphia in the late '50s), and not even the most sneering Sox detractor could deny that this team is a definite improvement on last year's dull and in-the-way bunch. But how much better? The numbers say, that despite many individual improvements, the Sox have not improved as much as the team and its followers might believe.

After 127 games of the 1983 season, the Red Sox were 61-66. After the same number this season, they were 65-62, a jump of a mere four games. And though the eight games with Minnesota and Kansas City featured some excellent, even brilliant, Red Sox performances, these performances did not come frequently enough to prevent the opposition from garnering five victories, and in the process, demonstrating why the Red Sox will end this season facing as many future problems as opportunities.

At long last freed from the shade of Calvin Griffith, the Twins have sprung to the fore of the American League West as if by magic. Now, since the Twins are at present the only AL West team with a record of better than .500 (this could be the second straight year only one team from the division ends up with more wins than losses, which'd have to be some kind of record). Many might think this accomplishment would be no great shakes. This would be an error. Based on the evidence they presented Boston eyewitnesses, the Twins are a promising young team jelling into a solid one, a team that should contend for the next several years.

The chief elements of the Twins' game are a solid starting rotation featuring Mike Smithson and Frank Viola and a more than adequate offense built around a collection of players whose names are hard to spell — Kent Hrbek, Gary Gaetti, Tom Brunansky, and Tim Teufel (disappointingly, the cleanup hitter is Randy Bush). In their five games in Boston, the Twins averaged nearly five runs a game, a very respectable figure indeed. But they only won three of the five because they handed the Sox two late-inning victories. Minnesota, like many another team, frequently lives and dies with its bullpen ace, and Ron Davis has had an astonishingly erratic year. In the August 16 series opener, Davis came on in the seventh with two on, none out, and a 5-2 lead. A double, a wild pitch, a walk, and a Jim Rice homer later, it was 7-5 Red Sox, and that's how it stayed. The next night, he came in in a far tighter game and preserved a 6-5 win. "Dr. Davis and Mr. Hyde," Davis called himself after that one. Manager Billy Gardner's comments on Davis are models of suppressed emotion.

One unresolved home-team problem was exposed (and not for the first time) in the Twins series. When, in the second game of the August 18 doubleheader, the Sox lineup lacked both Easler and Armas, it lost its ferocious mien and became just another top-heavy batting order with the punch concentrated in spots one through three, like the A's or the Pirates. Not coincidentally, the Sox lost 3-1, getting just four hits. It is frequently remarked that Ralph Houk is addicted to a set lineup (five Sox have played in 120 or more of the first 127 games). This may well be because he has little choice but to practice the vice (if you want to call it that) of non-platooning. Reid Nichols, Rick Miller, et. al. are capable substitutes, but that's all they are. I mean, platooning Miller and Rice, say, wouldn't make much sense. "It's just a completely different game out there when I have all of them in the lineup," Houk said of his sluggers after last Tuesday's 11-1 rout of the Royals, and he's right. But depending wholly on eight iron men, no matter how good they are, has a downside. Boston has been extremely fortunate in avoiding injuries to its sluggers in 1984. For them to continue to improve, this good fortune must likewise continue.

Despite Rice's four RBIs and Armas's 34th homer and three ribbies, all anyone will remember, or ought to, of that 11-1 laugher was Roger Clemens's dazzling pitching, "the best we've had this year," according to Houk (and, by my lights, the most overpowering performance by a Boston hurler in a decade). The rookie righthander allowed seven hits ("It could've easily been a no-hitter," an awed Royals manager Dick Howser said the next day. "We didn't hit one ball good"), walked none, and struck out 15, the second-highest total in Red Sox history. On this night, Clemens had the combination that'll make any pitcher unhittable: total control of his stuff and blazing speed. Invariably behind in the count, the Royals flailed away helplessly at nearly every pitch. Of the 15 K's, 14 were swinging outs, a remarkable percentage made even more noteworthy because Clemens's out pitch was usually a fastball rising up out of the strike zone. "I'd grip the seams harder so it'd rise," Clemens said. His pitching coach, Lee Stange, allowed as how "sure, a lot of those pitches were rising up out of the zone. But his control was so good, the batters figured it'd be a strike if they didn't swing, so why not? A pitch up here near your chest is what the hitter always looks to swing at. And," Stange added with a grin, "if it wasn't going 96 miles an hour, they might've hit one."

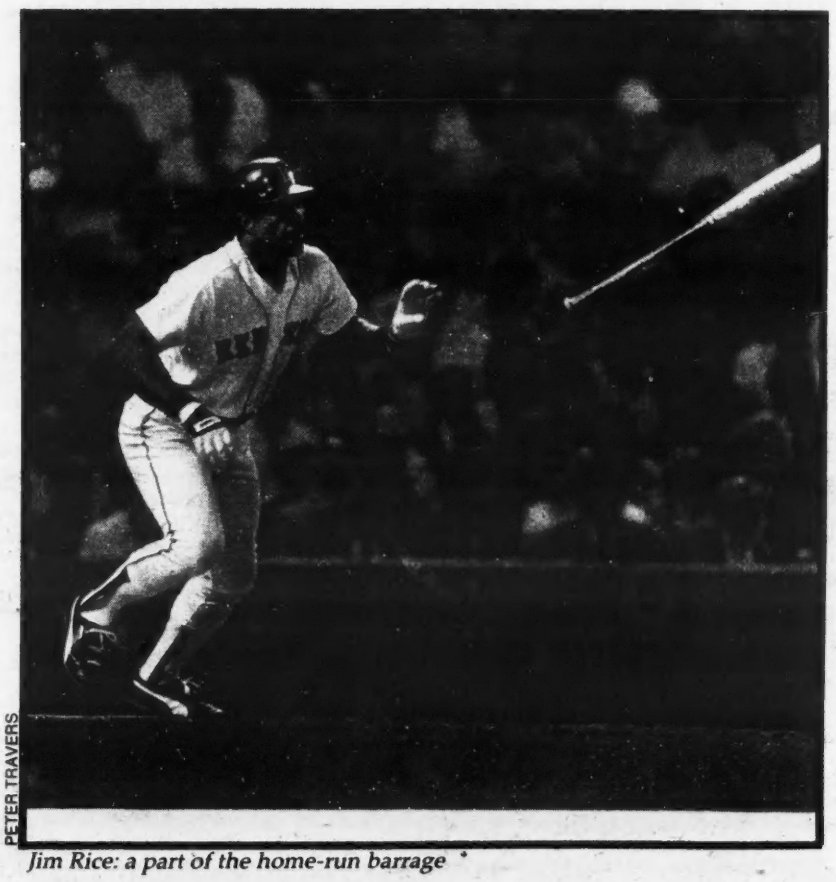
Clemens seemed untaken with his performance, saying only that he had pitched well, that "it's fun to strike guys out," and that the key to his success was "control of the low-outside fastball. I think that's the pitch that I or any other power pitcher really needs. I used to watch Ryan and Seaver on TV, and when they had that pitch, that's when they were at their best. If I can do that . . ." He didn't need to say much more. Pitchers with 95-mile-an-hour stuff who can consistently throw strikes low and outside usually proceed to Cooperstown.

With his performance Roger Clemens served notice that he has survived his rookie season of trial in fine shape, that he may be ready to be as good as people have always said he'd be. Hammered unmercifully in late spring, he absorbed his lumps and went about the business of learning how to be a big-league pitcher. His manager, coaches, and teammates all praise not just his stuff, but what Jeff Newman called "his equilibrium," his ability to stay level in a job that encourages extreme mood swings. If Roger Clemens does not become a big star, it's going to surprise a lot of folks, me included. Armas went so far as to say, "He's the best pitcher we've got, I think."

But as if to underscore the eternally shaky nature of starting pitching, Bruce Hurst, who'd been the best lefthander in the league for the first 60 games, went out the next night and was hammered for six runs in four innings. The 6-2 defeat left Hurst 11-8, and wondering where the formula for success had been misplaced over the summer. The truth is, those young arms for the future have had a whole season free of pressure to find themselves, and with the possible exception of Clemens, none — not Hurst, Bob Ojeda, Oil Can Boyd, Al Nipper, or Mike Brown — have shown that they can become consistent winners, or even form a dependable rotation. Their flashes of excellence have been equally matched by frustrating lapses and inexplicable stretches of inadequacy, of which Hurst's is just the latest. The verdict of 1984 so far is "Not Proven." After this long in-and-out-of-town tryout, the Red Sox will head for 1985 a complete mystery, not exactly a prospect, but at least not as suspect as the gang that headed south this February. Still, thoughts of contention seem highly premature.

Whatever the future may bring, worries don't seem to be bothering the Sox themselves much, and if the team has regained its faith in itself, then 1984 will have been a positive experience indeed. Self-confidence can take one a long way: just look at Ronald Reagan. More to the point, look at the Padres. They began 1984 with the odd conviction that, regardless of past history, they were the team that should win their division, and damned if it doesn't look that they're going to.

Ralph Houk, who is confident when things are at their worst, is positively beaming these days. After Clemens's win he sat in his office and pointed to the in-basket on his desk. "I hardly get any mail anymore," he complained in mock dudgeon. "I used to get stacks about how we were ruining Clemens by bringing him up to the majors so soon, but that's stopped, and I don't get any mail any more about how we should play Nichols instead of Armas. About the only mail I get now are the letters that tell me *I* should leave." Then he just laughed and laughed. □



PETER TRAVERS

Jim Rice: a part of the home-run barrage

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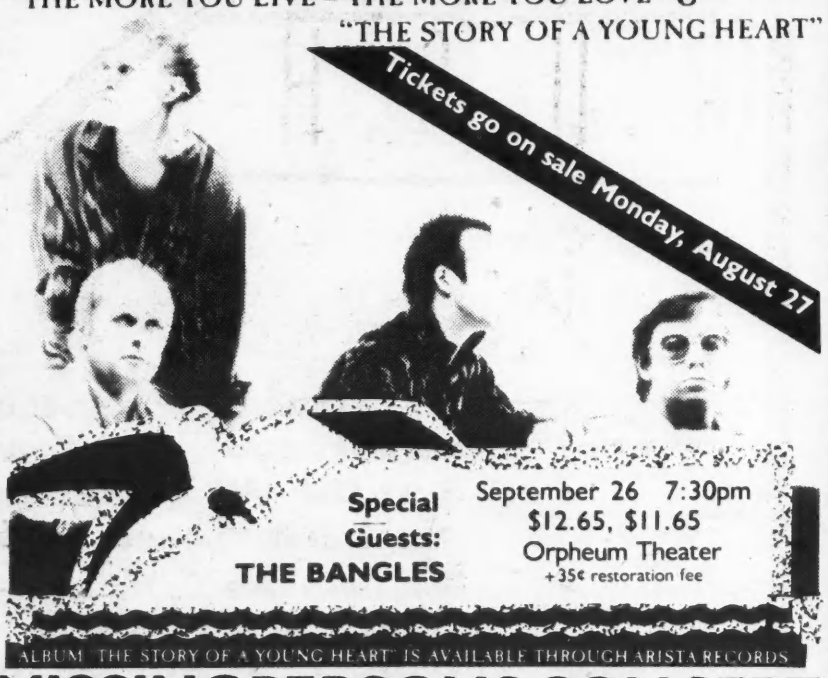

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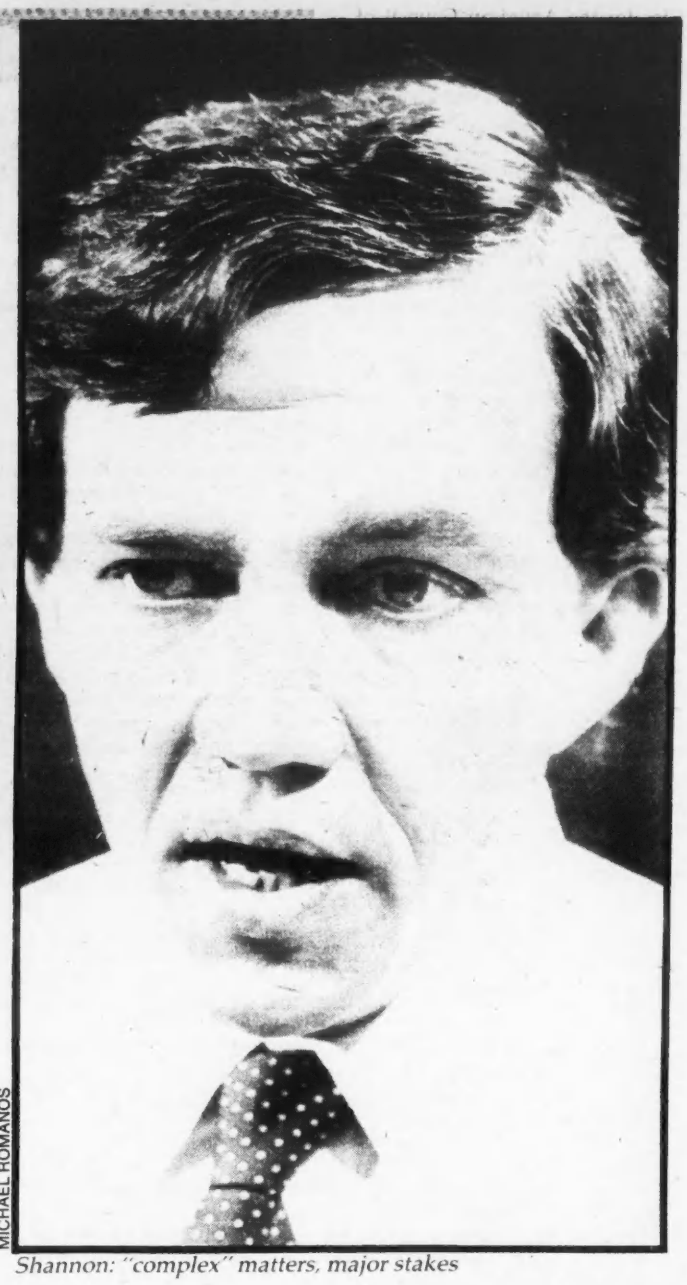

MICHAEL ROMANOS

Shannon: "complex" matters, major stakes

Loophole

Continued from page 1

wise dull race between him and three others for the Democratic nomination. In the aftermath of our initial report on this subject came a flurry of charges and countercharges.

What is certain is that Mass Mutual was remarkably successful in mobilizing the mutual-insurance industry behind its legislative lobbying effort. And at around the time the question of a tax expenditure for the mutuals was before the Congress this past winter and spring, a concerted effort produced many thousands of dollars in political action committee contributions for key members, including many members of the House Ways and Means and Senate Finance Committees. "All insurance companies were contributing heavily" to Ways and Means members at the time, the director of one PAC told the *Phoenix*. Among those members, Jim Shannon was most popular. Before he renounced PAC contributions in April, he had received more than $10,000 from 13 mutual-insurance PACs from many states (about 20 percent of his total PAC receipts for the year) plus an additional $10,000 (which he kept) from at least 19 industry executives, according to a *Phoenix* survey of Federal Election Commission reports.

The bulk of the money was given at a fundraiser Shannon organized in March with the help of Mass Mutual, State Mutual of Worcester, and New England Mutual of Boston. Life-insurance PACs from around the country contributed. One of them was Acacia Mutual of Washington, DC, whose PAC director, Tom Pierpan, said his PAC gave $500 after being solicited by Mass Mutual, which had sent telegrams to 50 top mutuals around the country. In all, the mutual-insurance PACs gave upwards of $35,000 to five key members of the Ways and Means Committee who were involved with the insurance-tax legislation.

Shannon has acknowledged his involvement in helping the industry obtain its tax expenditure, which, according to the *New York Times*, will be worth at least $1.4 billion to the mutuals over the next four years. Barry Gottehrer, Mass Mutual's political point man and a key operative for the industry nationwide, says he and Shannon spoke often about the industry's legislative effort. Jim Shannon was "very helpful to the overall tax bill," Gottehrer, Mass Mutual's vice-president for government affairs, told the *Phoenix*. He said Shannon was "very helpful" with the Ways and Means technical staff and with the technical staff of the Ways and Means subcommittee that worked out the details on the tax-expenditure language. Shannon has said that he discussed the matter on a number of occasions with Ways and Means subcommittee chairman Fortney "Pete" Stark (D-California), who oversaw insurance-industry related tax-and-revenue matters.

So we are left with the fact that a congressman, who was getting significant campaign contributions from an industry, helped that industry obtain a significant tax reduction from Congress. Which leads to the ultimate and — so far in this political campaign — unexamined question: was the mutual-insurance-industry tax expenditure good public policy?

To answer this question, one first must understand something of the history of life-insurance-industry taxation and the recent proliferation of tax expenditures.

* * *

The life-insurance industry has rarely been happy with the way it is taxed. The actuarial problems that must be resolved have "staggered the Congress," said Jere Brannon, director of special stud-

ies for the American Council of Life Insurers (ACLI), the largest industry trade association. The life industry engages in long-term contracting — some policies are written for 75 years — and the Congress has not been able to settle on a completely satisfactory method of taxing this kind of business. "It's a lot more complicated than figuring how much you earned by selling a pair of shoes," Brannon said.

From 1913, when the federal income-tax system was adopted, through the 1960s, mutual industries, of which insurance firms are but one variety, paid essentially no taxes. Even today, farm cooperatives pay virtually no taxes and credit unions pay none, Brannon said. This hands-off tax policy reflects congressional sentiment that member-owned businesses should not be taxed.

But along the way, sometime back in the 1920s, it became clear that mutual-insurance companies were expanding their business and amassing large profits, too large to be ignored any longer. It was then that federal taxes were imposed on the investment income of all insurance firms.

But this form of industry taxation also proved unsatisfactory. It was a "cockamamie system," said the ACLI's Brannon. By the 1950s, some profitable stockholder-owned insurance companies were paying embarrassingly few taxes. So in 1959, a so-called "phased system" of industry taxation was adopted by Congress: stocks and mutual companies would continue to pay taxes on their investments, and additional taxes would be paid by those companies that were showing profits. Some relief provisions were added for stock companies showing losses. The tax-on-profit provision tended to affect the stock companies, which were running up bigger profits. Rarely were the mutuals affected. By 1979, mutual and stock companies were paying a combined $3 billion in federal taxes — the mutual companies were paying $1.8 billion, the stocks $1.2 billion, according to industry trade-association figures. And then came MODCO.

Formally known as modified co-insurance, MODCO was a gigantic tax loophole that was opposed by tax reformers. It allowed insurance firms to share insurance business and then swap income figures in order to lower their tax exposure. It was tax-avoidance manna for the mutual companies, which were able to jump into this form of activity at the expense of the stock companies. For example, one mutual company, Prudential Insurance of Newark, was able to lower its tax payment from $350 million in 1970 to $48 million in 1981 by using MODCO. By their nature, stockholder-owned companies were unable to take advantage of the opportunity.

In 1980, when MODCO began to be more heavily used, the mutuals lowered their aggregate tax burden by $800 million, to approximately $1 billion. In 1981, they paid only a half-billion dollars in federal taxes. Meanwhile, the stock companies were only able to lower their tax burden from the $1.2 billion level of 1979 to slightly less than $1 billion two years later. MODCO, in effect, destabilized the rough tax parity that had existed between the stock and mutual sides of the life-insurance industry, thus setting the stage for a major political showdown. The battlefield would be the House Ways and Means Committee, where tax law, according to the Constitution, must originate. The showdown began in 1982.

It was a time of growing anxiety about federal deficits. The previous year, in 1981, Democrats and Republicans — in an effort to win bragging rights for being the better party at cutting taxes (a competition that showed Reaganauts clearly superior) —

Continued on page 36

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French artillerymen in World War I. Are today's strategies any better?

Lessons that are lost

The guns of August, 1914 to 1984

by Jack Beatty

Bismarck had warned them. He had said that unleashing a preventive war — a war on one's own terms, to head off a feared future war on one's enemies' terms — was like committing suicide for fear of death. But the Kaiser and his chancellor, Bethmann Hollweg, disregarded Bismarck's admonition and plunged the world into war. That war, which began when Germany invaded Belgium 70 years ago this month, "lies like a band of scorched earth," in Barbara Tuchman's words, dividing this century from the pardonable innocence of the last.

On the far side of that historic divide is a world in vital respects alien to us, one in which "danger is peril," "to enlist is to join the colors," "actions are deeds," "what is contemptible is base," "the front is the field," "bravery after the fact is valor," and "to die is to perish." This list, from Paul Fussell's book *The Great War and Modern Memory*, is clever but unoriginal: a gloss, I suspect on this passage of Hemingway's:

"I was always embarrassed by the words sacred, glorious, and sacrifice and the expression in vain. We heard them, sometimes standing in the rain almost out of earshot, so that only the shouted words came through, and had read them, on proclamations, that were slapped up by billposters over other proclamations, now for a long time, and I had seen nothing sacred, and the things that were glorious had no glory and the sacrifices were like the stockyards at Chicago if nothing was done with the meat except bury it. There were many words that you could not stand to hear and finally only the names of places had dignity. . . . Abstract words such as glory, honor, courage, or hallow were obscene."

Perhaps a little too much '20s iconoclasm there. Still, it captures the mood of its time, a *Wasteland, Goodbye to All That* mood, to use the titles of two works that fixed the idea of the Great War as an event that broke history in two.

But of course it wasn't just in language and sensibility that the war made an upheaval. It wrote *finis* to certain military practices — or so one hopes. The most recent issue of the journal *International Security*, which is devoted to the theme "The Great War and the Nuclear Age," details a number of these.

Take, for example, the use of horse cavalry. Prewar military reformers, Michael Howard points out in his essay on the "expectations of war before 1914," knew that the magazine-loading rifle, to say nothing of the machine gun, had made the cavalry charge gruesomely obsolete. They nevertheless hoped to use horse cavalry for flanking maneuvers, and had at hand a recent example of equine success: in the Boer War, the British had pinned the Boers down with artillery barrages while their cavalry galloped around the

Continued on page 28

Jack Beatty is a senior editor of the Atlantic.

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Boston Neighborhood Network

	MONDAY AUGUST 27	TUESDAY AUGUST 28	WEDNESDAY AUGUST 29	THURSDAY AUGUST 30	FRIDAY AUGUST 31
5:30 pm	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Eileen Jones
6:00 pm	WOMEN ALIVE Betty Munro Tells Life Of Reporter	ALLEY 444 (1) Redeeming Bottles In South Boston	ALLEY 444 (2) Redeeming Bottles In South Boston	STUDIO NO Teaches TV Production	HEALTH LINE EAST Taking Care of Yourself
6:30 pm	UP FRONT Ray Shamie, GOP Senate Candidate	ALEPH How To Find Jewish Roots	CABLE READY American Muslims	UP FRONT David Scondras, City Council	ANNUAL CHARLESTOWN BOYS AND GIRLS TALENT SHOW Singing, Dancing, Variety Of Performances
7:00 pm	ALLSTN/BRIGHTN 1st Time Producers Show Local Programs, Two In Spanish, After Access Training	INSIDE YOUR SCHOOLS	ACCESS SHOWCASE Local TV Producers Show Their Neighborhood Programs	CITY SPIN Roxbury Dances	
7:30 pm		DEAF CONNECTNS Issues & Events For Deaf People		ADOLESCENT SEXUALITY United For Change	
8:00 pm	SMALL BUSINESS SPECIAL Developing Market Plan	SALSAROBICS Flamingo Dancing And Aerobics	LET YOURSELF GO Museum of Fine Arts	STAYING WELL Prenatal Care	CABLE READY Public Institutional Network
8:30 pm	AMERICAN ATHEIST Discuss Service Groups	ACCESS PROGRAMMING Local Shows	EAST BOSTON ISSUES Land Use	ACCENT ON ENGLISH As Second Language	CITY BEAT Cecelia Smith Quartet
9:00 pm	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Ted O'Brien	NEIGHBORHOOD NETWORK NEWS Eileen Jones

PROGRAM HIGHLIGHTS

Monday, August 27, *UP FRONT*, Ray Shamie, GOP candidate for U.S. Senate discusses issues.
Tuesday, August 28, *Neighborhood Network News*, Georgette Watson, Drop A Dime, crime reporting service. *Alley 444*, two-part series on man collecting bottles for five cent deposit, 6 p.m., also Wednesday.
Wednesday, August 29, *Neighborhood Network News*, David Knowles, vice-president, Black Political Task Force.
Thursday, August 29, *Neighborhood Network News*, Peter Kiang, Asian American Resource Workshop.

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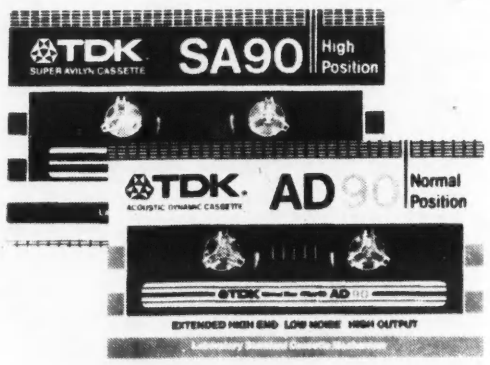

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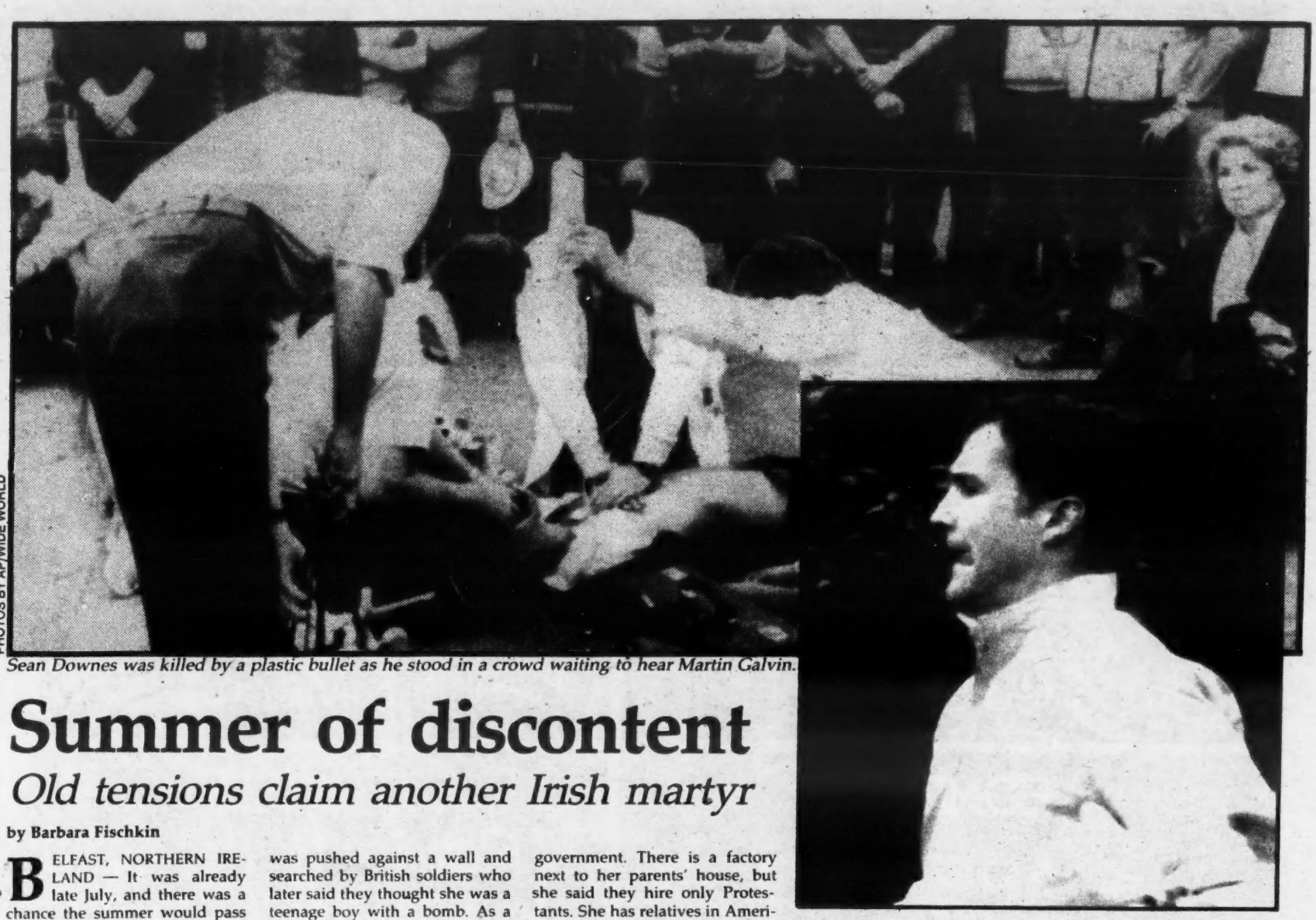

PHOTOS BY AP/WIDE WORLD

Sean Downes was killed by a plastic bullet as he stood in a crowd waiting to hear Martin Galvin.

Summer of discontent

Old tensions claim another Irish martyr

by Barbara Fischkin

BELFAST, NORTHERN IRELAND — It was already late July, and there was a chance the summer would pass quietly. There was a chance it wouldn't. Eileen McWilliams had learned not to hope for too much. I was riding a bus with her into the city's guarded shopping district. McWilliams is 21. Guns have been going off around her since she was six.

There were times when there was no shooting, only threats. But that can be just as frightening, especially if you're the one being threatened. Eileen is a sturdily built woman, tomboyish even now. A few years ago she was pushed against a wall and searched by British soldiers who later said they thought she was a teenage boy with a bomb. As a child, she held off a band of attackers — Protestants in her Catholic neighborhood — by pulling the door of a shop closed with her jump rope.

This summer afternoon was quiet. All Eileen had to do today was take her two adolescent cousins to an indoor swimming pool and give me a tour.

She was a perfect Belfast guide, a true representative of the people of her city — the Catholic ones, at least. Young, unemployed, and supported by the government. There is a factory next to her parents' house, but she said they hire only Protestants. She has relatives in America, but they can't get the immigration laws flexed so she can stay in the country and work. She joked about finding an American to marry. But she didn't talk about her future too much. It is frustrating even to think about ambition in a place like this.

Eileen pointed out the British soldiers, peeking over the tops of their jeeps. They seemed to be aiming their guns perpetually. Those were the guns that held the real bullets. The ones at their sides were "batons," for plastic bullets, designed for crowd control. I had seen the soldiers before; they're all over the city. But they are landmarks that must be shown to guests. They've been here since the early '70s, when the British decided that fighting between Catholics and Protestants — fighting that springs from economic differences as well as from religious and political ones — had gotten out of hand.

The bus stopped at an iron-doored entrance near the shops, and a security guard got on for a routine check. It was the kind of check that demonstrates strength and presence but can't really prevent violence. The guard looked quickly around the bus, nodded, and left. A bomb could have been anywhere; he would never have known. It is the same at roadblocks. A soldier points down, a car stops. Three others drive by quickly.

Despite having lived through years of it, Eileen still couldn't

Continued on page 18

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Summer

Continued from page 16

take all this surveillance without tensing. "When I was visiting America, I could sit in a bar and have a drink, and if the door opened, I'd be relaxed," she said. "Here, the door opens and I look behind me to see who it is. Lately, there hasn't been too much trouble. But you never know when it will start. Anything can set it off. Someone could get shot tonight."

Nobody got shot that night. But three weeks later, a lot of people did.

They were shot by soldiers and police — the Royal Ulster Constabulary, the supposed keepers of law and order. It happened on August 12, in a burst of violent pandemonium on a Sunday now being called "Another Bloody Sunday." Another martyr — the last thing Northern Ireland needs — was created. Sean Downes, 22, was killed by a plastic bullet. Those bullets are supposed to be fired as warning shots or from far enough away so their force is minimized. But they do not control crowds the way water hoses or tear gas do. Instead, they give people the impression they are being hunted, and it is not an entirely false impression. The bullets, which are the height of a 12-ounce beer can and about half as wide, have killed others besides Downes. The one that hit him did its job by sheer force alone, killing without even making a hole. Instead, it left marks, stamps of new technology, one dark-red circle inside another. They looked as if they had been painted on his chest.

Downes was among 3000 who had gathered for a rally at Connolly House, a large, worn, white structure in Andersontown, a predominantly Catholic suburb of Belfast, and a bastion of Sinn Fein strength. Connolly House, a poor man's Victorian, is the headquarters of Sinn Fein, the legal political arm of the outlawed Irish Republican Army.

There were many at the rally who belong to the IRA and many others who had been involved with it in their youth. Downes was among the second group, it seems. At 16 he had received a suspended sentence after pleading guilty to belonging to the illegal organization.

The rally was held to commemorate the anniversary of internment, a policy introduced in 1971 (and later abandoned), under which Britain gave itself the right to hold suspected terrorists without charging them or giving them trials.

It was also held to welcome the Americans. For the past week, 130 members of Nor-Aid, Americans who raise money for Irish Republican causes, had been touring the North. Among them were several Massachusetts residents, including Al McCarthy, a computer-company public-relations director from Worcester. It was his first trip to Northern Ireland. A few days before the rally he had been in Derry, where an RUC officer had jumped in front of him with a machine gun. "I'm going to go back and work my ass off," he said. "Raise money, absolutely. If it goes for guns, fine. Being over here made me change my whole view of gun control. I was always in favor of it. Now, I'm absolutely opposed. I am going to get a firearm when I get home and I'm not going to register it. I want to be ready in case something like this happens in the United States. I'm going to help raise money for whatever they need. And if they need guns, so much the better."

At one point during the rally, Sinn Fein president Gerry Adams introduced the head of Nor-Aid, Martin Galvin. He was applauded ferociously. The clapping was for his ideals, his money, and his defiance. The British had banned Galvin from entering Northern Ireland, a ban imposed in reaction to complaints from Protestant Unionists. So he had stayed in Dublin while his members toured, surreptitiously crossing the border during the week. This was his first public appearance in the north since he had arrived.

He never got a chance to speak. As soon as he put the microphone to his mouth, soldiers and RUC officers, shooting plastic bullets and brandishing clubs, rushed toward the platform to arrest him. People in the crowd ran, falling over one another, as they scrambled from the bullets. About 30 were injured.

Sean Downes was there with his wife and their 18-month-old daughter. In the days following his shooting, the RUC tried to brand him as a "rioter." There were differing reports, but one said he was sitting quietly on a wall, and a film showed him trying to block the plastic bullets with a stick.

Those who attended the rally, journalists as well as staunch Irish Republicans, agree there was some rock throwing from the crowd before Galvin was introduced. But they add that the massive bullet rounds that followed his appearance on the platform were unprovoked.

"I only saw a family gathering here, which led me to believe there would be no problem," said Albert Madden of Dorchester, another Nor-Aid member on the tour. "Then I saw Martin Galvin come out here and I heard

Continued on page 23

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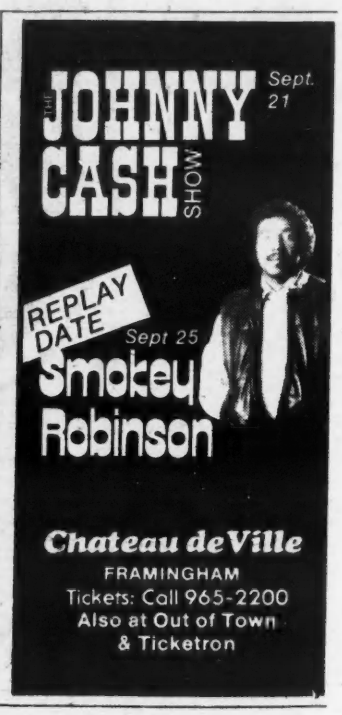

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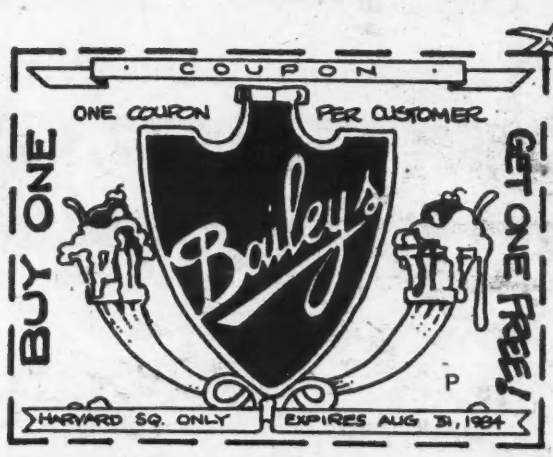

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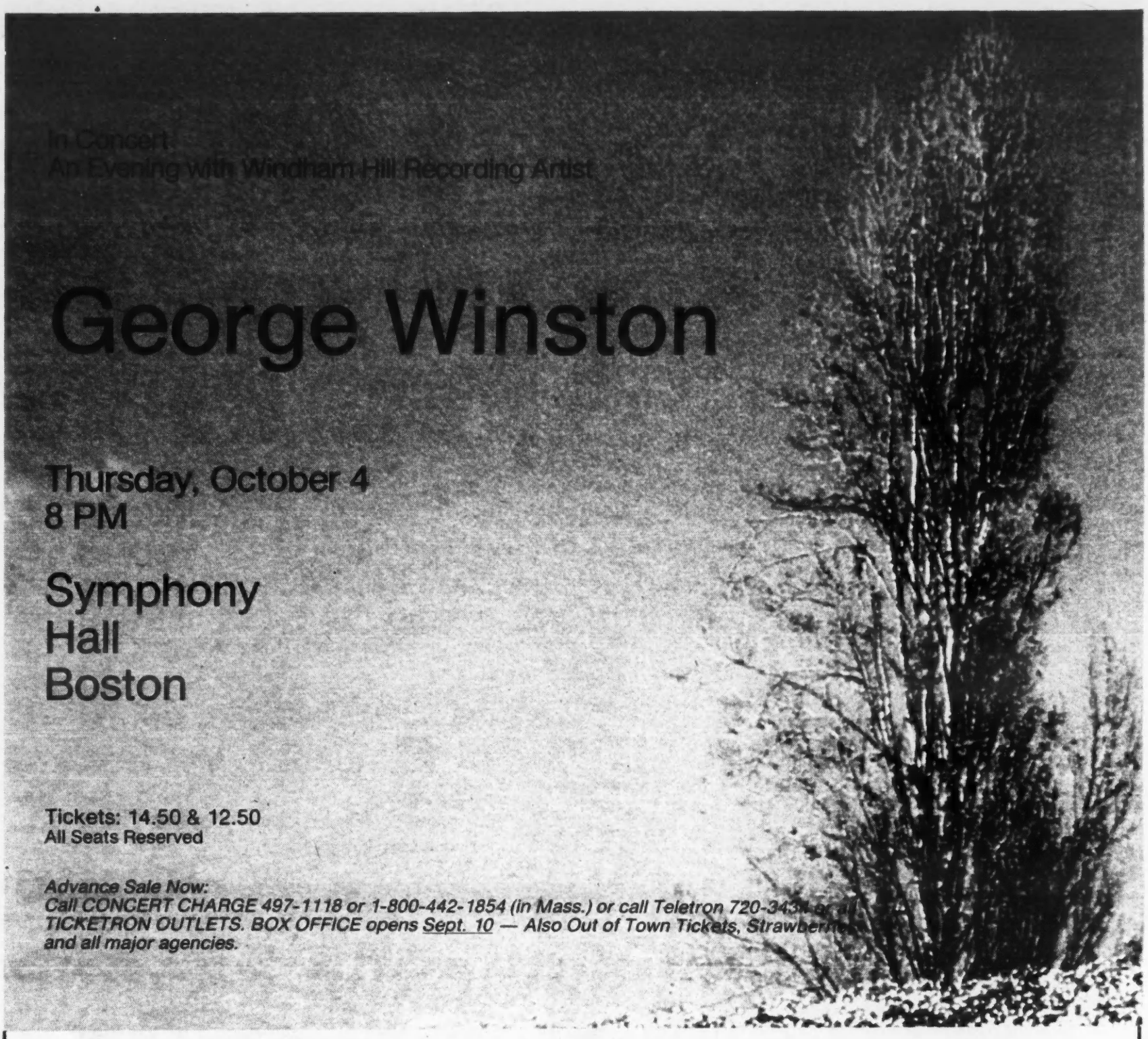

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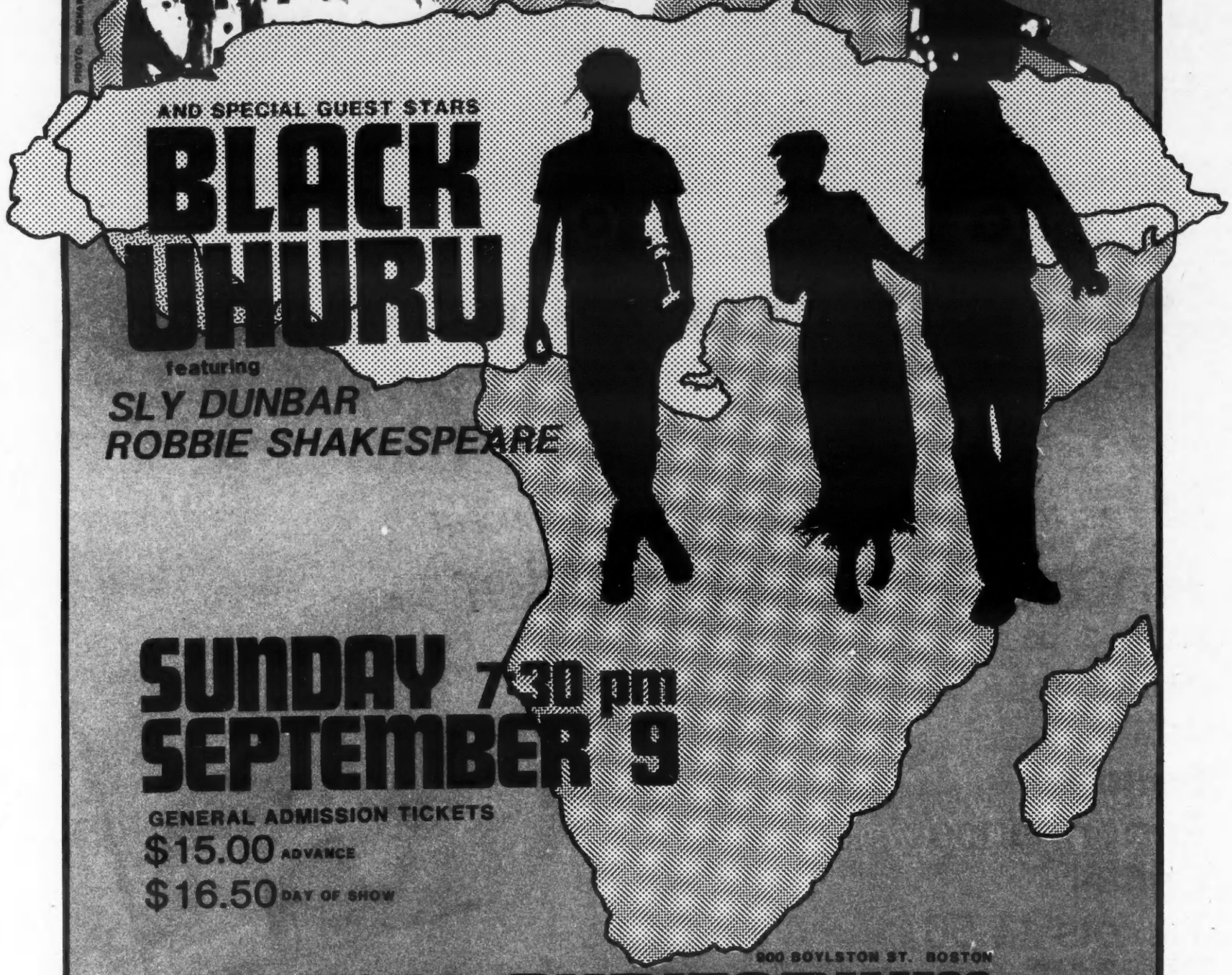

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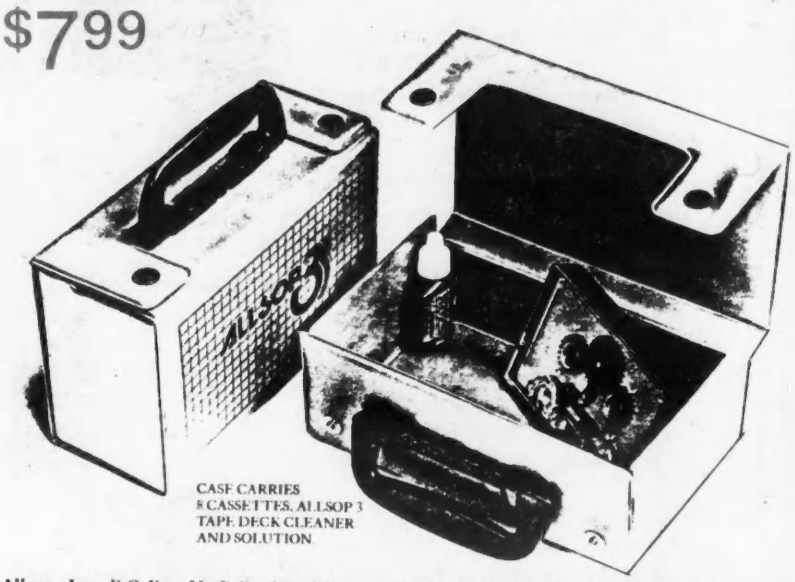

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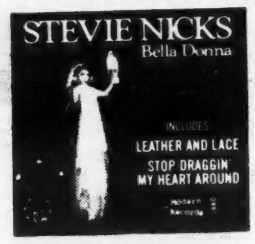

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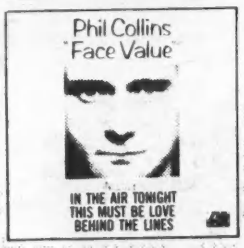

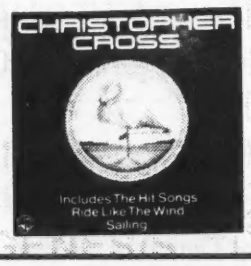

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Summer

Continued from page 18

screams and the place was broken up." Ian Graham, a staff reporter with the British Press Association in Belfast, wrote, "RUC men, some firing plastic bullets in all directions, only feet away, others with batons drawn, charged towards us trying to get Martin Galvin."

Sean Downes's father, Gerry, who was not at the rally, had this to say: "My son went along to the meeting with his wife and 18-month-old daughter. One doesn't go rioting with an 18-month-old child [and] your wife on a Sunday afternoon. I'm just disgusted. My son was just another person who happened to be at the wrong place at the wrong time."

In recent years, Britain, under the leadership of Margaret Thatcher, has demonstrated a stubbornness in dealing with the situation best dramatized by the hard line she took toward the IRA hunger strikers. This spring, officials in the Republic, along with some Catholics in the North, released their "Forum" report, which called for the unification of north and south. In the House of Commons, it was treated like a joke.

The Forum recommendations were reported internationally, and despite the reaction in the House of Commons, some people actually thought a solution might finally be at hand. But in Northern Ireland, the acts of violence that have punctuated the past 15 years continued. People there knew nothing had changed. The killing of Sean Downes brought that message home to everyone else.

* * *

The whole world has heard about the killing of Sean Downes by now, and the incident has given Martin Galvin a measure of fame that is not very sweet. It happened at a time of year when life in the North is always precarious — summer. There is no heat to increase tempers, but there *are* two patriotic holidays, which, by their very nature, remind the province's two major religious groups why — and how much — they hate each other.

For the Catholics, there is Internment day, commemorated on August 9, even though the Andersontown rally was on the 12th.

On the 12th of July, Protestants celebrate Orangemen's Day, a reminder of long-term enmity. It is the anniversary of the victory of the Protestant King William III over the dethroned Catholic King James II, in 1690.

As my train got closer to Belfast on the evening of July 11, Protestant neighborhoods became easy to identify. They were dotted with building-sized piles of wood and old furniture for the bonfires that would be lit that night. Each pile had a chair at the top, to represent the pope's chair. By midnight many of those chairs would be burning all over the city. The fires are often started by children holding lit, rolled-up newspapers, which are tossed onto the pile.

At one fire that night, a couple from Canada told me that they had moved away from Belfast about 15 years ago. The husband had been an RUC officer, and then, as now, RUC officers were getting killed, often by Catholic terrorists. He had given up his pension just to get out. "I used to be good friends with a Catholic woman, too," the wife said. "But when I came back on holiday after we moved she said it was too dangerous for us to visit. She said we shouldn't even be talking on the phone too long."

At another bonfire, a chubby, middle-aged woman led a group of children and teenagers in a chant of "Fuck, Fuck, the IRA."

The entertainment the next day was of a more military nature. In Belfast, about 20,000 people walked a seven-mile parade route. The men wore their traditional English bowler hats and orange sashes — family heirlooms — which often identify the "Orange Lodges" to which they belong.

The parade ended in a large meadow, where speeches about Protestant superiority were given. Very few listened to those speeches. A party atmosphere had taken over. There was eating and drinking. A young girl, beautiful even with her new, shocking pink Mohawk haircut, talked to her friends about — what else — her hair. "I think I may have gone too far," she said. It was a rare moment in Northern Ireland. A lot of people, simultaneously, had forgotten about politics.

By Internment Day, Northern Ireland was charged. There had been rioting in 11 nationalist communities. An IRA volunteer had been killed by his own bomb. Eight civilians and police were injured in other incidents. More than 60 had been arrested. Thousands of dollars in firebomb damage had been done. And everyone was wondering when Martin Galvin was going to show up.

On the night of August 8, I stayed in Andersontown, a few blocks from Connolly House and the spot where Sean Downes would be killed that weekend. From the front yard of a brick house, I stood with two little girls and we watched a bus burn down the street. It had been set on fire by neighborhood boys. When a bus burns, soldiers come into the neighborhood to make sure it doesn't happen again. On this night their presence encouraged the boys to pelt a few homemade petrol bombs — bottles filled with gasoline and topped off with cloth wicks. The soldiers tried to get them to stop by shooting plastic bullets. In the morning the children go out to collect the bullets, souvenirs of the battles they witnessed the night before.

In between the bus burning and the bomb-bullet barrage, I went out to a few Catholic-style bonfires. They also have chairs on top of them, but these are supposed to belong to King William.

* * *

The RUC blamed Nor-Aid and Sinn Fein for the violence in front of Connolly House, saying it never would have happened if Martin Galvin hadn't shown up. The RUC claimed the bullets were shot because people at the rally were trying to stop RUC officers from arresting Galvin. Gerry Adams denied anyone tried to stop the RUC. He said blaming Nor-Aid and Sinn Fein for exercising their right to assembly "is the same thing as holding a woman responsible for her rape."

Adams blamed James Prior, Margaret Thatcher's secretary of state for Northern Ireland, for providing the kind of political direction that set the scene for the shooting. Others speculated it was Prior's lack of direction. He has announced he will soon be leaving his post, and perhaps the RUC decided to handle matters its own way, rather than listen to a lame duck. At any rate, Prior eventually took responsibility for

Continued on page 24

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Summer

Continued from page 23

the shooting and admitted that banning Galvin had been a mistake. Politician watchers noted that his candor was the kind that seems to come only from a leader on his way out.

* * *

For days after the shooting, people told stories about where they were when the bullets fell. Danny Burke, a photographer who has helped local amateurs put together an exhibit called "Belfast Exposed," was sitting on a wall that runs in front of Connolly House. "Galvin was just raising the microphone to his lips when the first plastic bullets went off," he said. "I just felt the wind in my cheek. Something went flying past. I went cold, I realized I had almost been hit. The bullet hit another photographer. He was groaning. In the beginning the first thing I saw was policemen baton charging from the left. I saw plastic bullets from the right and then from the left as well. There was total confusion. Just a melee. Like the Alamo."

"We were just standing against the wall and the crowd charged forward," said Maeve Artt, an Andersontown resident. "I was thrown on the ground and people were walking on top of you. I tried to cross the road from here, and they were shooting the plastic bullets with indiscretion and laughing while they did it."

A memorial march for Sean Downes was organized the day after his death. Many said they were afraid to go, especially since the RUC was announcing that the march was illegal. But so great was the anger about Downes's death that many went anyway. About 10,000 people showed up. The RUC officers looked as though they had been tranquilized. An officer with a bullhorn asked people to stop marching, but when he was ignored he dropped the subject. Still, it was a frightened crowd. At one point a taxicab engine backfired, and people started running in all directions, almost trampling one another. Some didn't come back even when it was obvious there was no shooting. "Lightning can't strike twice," said a teenage girl who had ducked into a side street. "In this country it can," answered her friend.

I went back to see Eileen McWilliams. She had not gone to the rally or the march. She had watched it on television. She has had enough trouble for one lifetime. She said she was angry and shocked. But she was not surprised.

Even at Sean Downes's funeral, people seemed resigned to this sort of violence. He was buried in the same cemetery as some of the hunger strikers. The people who watched his casket being lowered into the ground have been to many funerals for young men. Afterward, Gerry Downes walked into the "Felons Club," a bar in Andersontown that was started by a few people who had served time for political offenses. "At the movies they have people stand up for the queen," Eileen had told me earlier. "But at the Felon's Club they stand up for the 'Soldiers' Song.'" □

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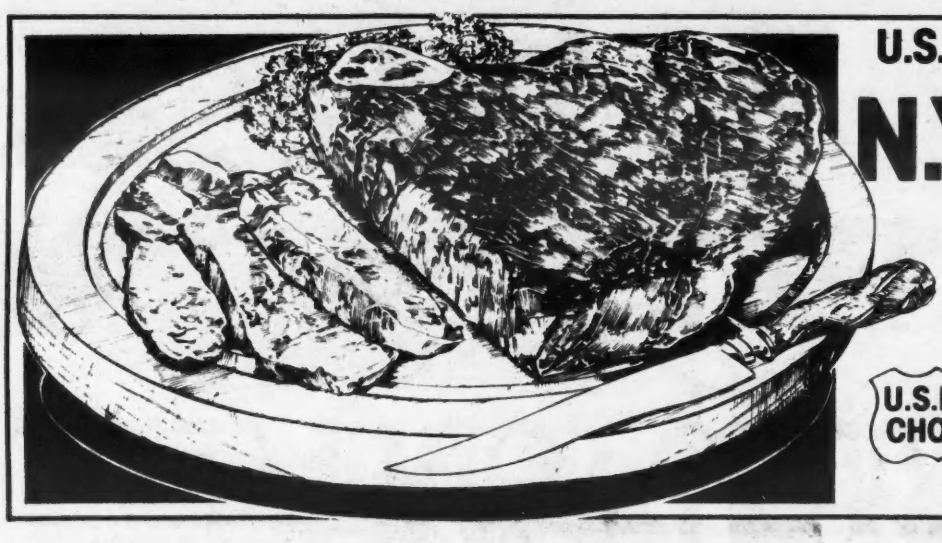

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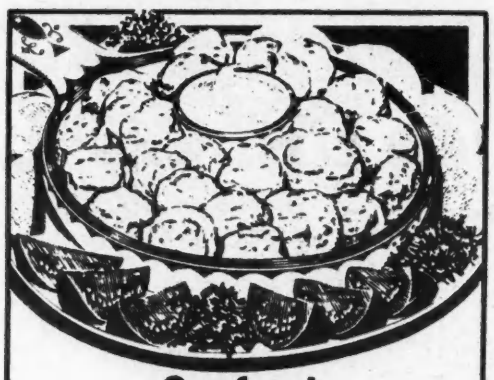

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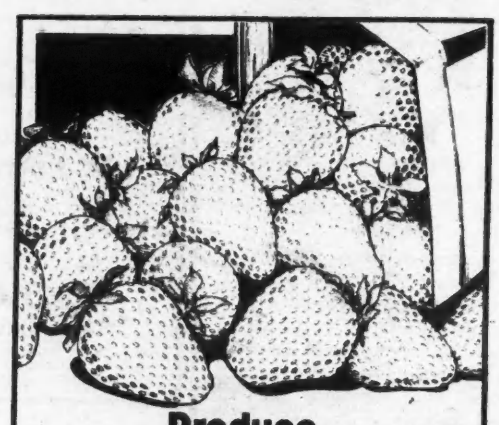

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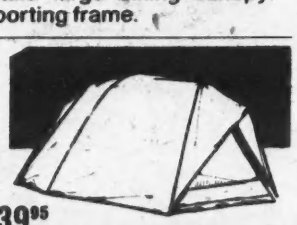

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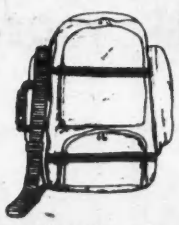

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Lessons

Continued from page 12

Boers' flanks.

The bayonet was kept alive by a similarly selective reading of the evidence, this time from the Russo-Japanese War of 1904 and 1905. The Japanese, as the French generals were elated to discover, had indeed used bayonet charges, but only after careful, stealthy advances up to the Russian lines. The French rejected the stealth as insufficiently Gallic and exalted the spirit of the offense symbolized by the bayonet. "It was in this mood that French officers led the attacks in August and September of 1914 which within six weeks produced 385,000 casualties, of which 100,000 were dead."

What of the parallels between 1914 and today? The essayists, younger scholars for the most part, sidle up to this question fitfully, as if embarrassed by its nonacademic character. When they do stand and deliver, however, their insights are often such as to make one think — and worry.

In "Civil-Military Relations and the Cult of the Offensive, 1914 and 1984," Jack Snyder states the paramount fear succinctly. After conceding that nuclear weapons have had a "restraining effect" on international politics, Snyder writes, "Yet the strategic plans and doctrines of both superpowers have in important ways ... undermined that basic reality. As in 1914, the danger today is that war will occur because of an erroneous belief that a disarming, offensive blow is feasible and necessary to ensure the attackers' security."

"To ensure the attackers' security": words worth pondering. They mean that by attacking in August of 1914 Germany was not leaping through a window of opportunity opened by its opponents' vulnerability; as Richard Ned Lebow argues in his important paper "Windows of Opportunity: Do States Jump Through Them?", states do not go to war because they perceive their opponents as weak but because they are afraid of their opponents' building strength. Thus the Kaiser and his chancellor turned down their general's pleas to go to war three times — in 1905, 1909, and 1912 — when the military balance was more favorable to German arms than in 1914. It was fear — fear of the new spirit of the offense in France, of Russian military reforms, and of isolation should Austria not be on their side — that drove the Gemans to let slip the dogs of war in that fateful year.

Similarly, it is fear of US efforts to close what the president calls our "window of vulnerability" to Russian land-based missiles that most risks provoking the Russians to preventive war today. That is the danger of schemes like the Star Wars space-weapons defense plan. But it is not only the president's actions that are dangerous; as Richard Ned Lebow shrewdly points out, his words are hardly instruments of balm, either: "To the degree that American leaders are convinced that the Soviet Union would start a war simply because the 'correlation of forces' was favorable to it, they open themselves up to political blackmail should Soviet leaders ever succeed in convincing the United States that they possess a significant strategic advantage." Thus in making the window-of-vulnerability argument for Star Wars and the MX missile, Reagan may be undermining the national security.

My own 1914/1984 parallel is between Reagan and the Kaiser. To be sure, I have a good deal more affection for the Gipper than I do for the memory of the last of the Hohenzollerns, whose submariners very nearly killed my father. Still, Basil Liddell Hart's terse judgment on the Kaiser — that amiable, empty menace of a man — seems to me to fit our president, or at least the awful possibility of him, too well: "He proved that making mischief makes war." □

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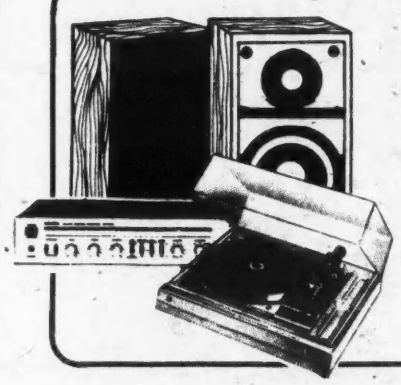
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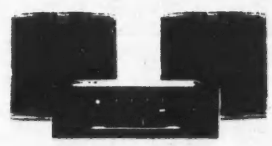

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VISA, MASTERCARD, AMERICAN EXPRESS, DINER'S CLUB WELCOME

Grace

Continued from page 3

this smelling like a rose. Mr. Clean, the leader of the goo-goos."

"Hey, you're still tight with Scooter. Grab him and don't let anybody else near him."

"Chief, calm down. I just left him and there's not much we can do with what he told me unless you can get old Elmer to agree to call Connie a crook. Anyway, Scooter isn't talking for the record."

"Well, you better put the whole thing into perspective. We'll get Rosen and Baker down to the feds. You write your column from here. Hurry up back. Hey, is there any angle we can grab from Scooter? That son of a bitch owes us plenty. We could have put him away ourselves years ago except you liked him, Tony." Bobby paused, waiting for a reaction.

Tony let the moment go. The chief knew as well as he did the reasons for never getting tougher with Scooter. Tony and every other reporter in town found it difficult to look too closely at a man who never lied to them, even when he couldn't answer their questions, and who for all his skill in extracting money from developers and contractors, gave dollars away as freely as he doled out fifteen-cent cigars. Besides being the easiest mark in town, he was always ready with a quote that would rescue the sorriest story assignment. He was also a folk hero to the people who read the *Bruise*. He was with them on the front lines during all their losing campaigns to save what they considered their city. If he was scarred and banged up in a hundred different battles, he was never cowed, never apologetic. And if he was a crook, he was the people's crook. The *Mammoth* could attack him, and did — although as long as he was the mayor's man, it never investigated him. As for the *Bruise*, it would sooner go after Gridlock, Inc.'s internal finances than take too intimate a look at Scooter Conroy.

"Yeah, I may have an angle, but it won't be for tomorrow. I'll explain it when I see you."

* * *

Between stories, Tony Owen was like an alcoholic between drinks, a man half alive, his emotions all but buried under the weight of an ordinary day. A good story, one that sent little shock waves of wonder or outrage or empathy out over the city, changed all that abruptly. It dissipated, as no amount of alcohol ever could, the sense of despair and dread that stalked his waking hours. A great story that he had to himself did even more; it lifted Tony into a state of euphoria beyond his power to explain either to intimates like Cynthia or to himself. A major scoop meant not just a triumph over the *Mammoth*. It was also a triumph for that part of Tony that longed to be connected to something vital and human. Breaking the news was a source of joy for Tony and always had been, from the time he was a boy and his aunt would send him around the neighborhood with the news of births and deaths in the parish. His aunt, as president of the Rosary Society, would be among the first to know, and Tony would be the emissary to the ladies of the parish without telephones. "Mrs. Maloney," he would shout up the steps of the tenement, "my aunt sent me around to let you know that Mrs. Green has passed away." There would be a shout from the top of the stairs and a torrent of "Glory be to God," and Tony would be off to the next stop, flushed with a sense of power at being able to evoke such undeniably honest emotions from women who usually considered him just another

Continued on page 34

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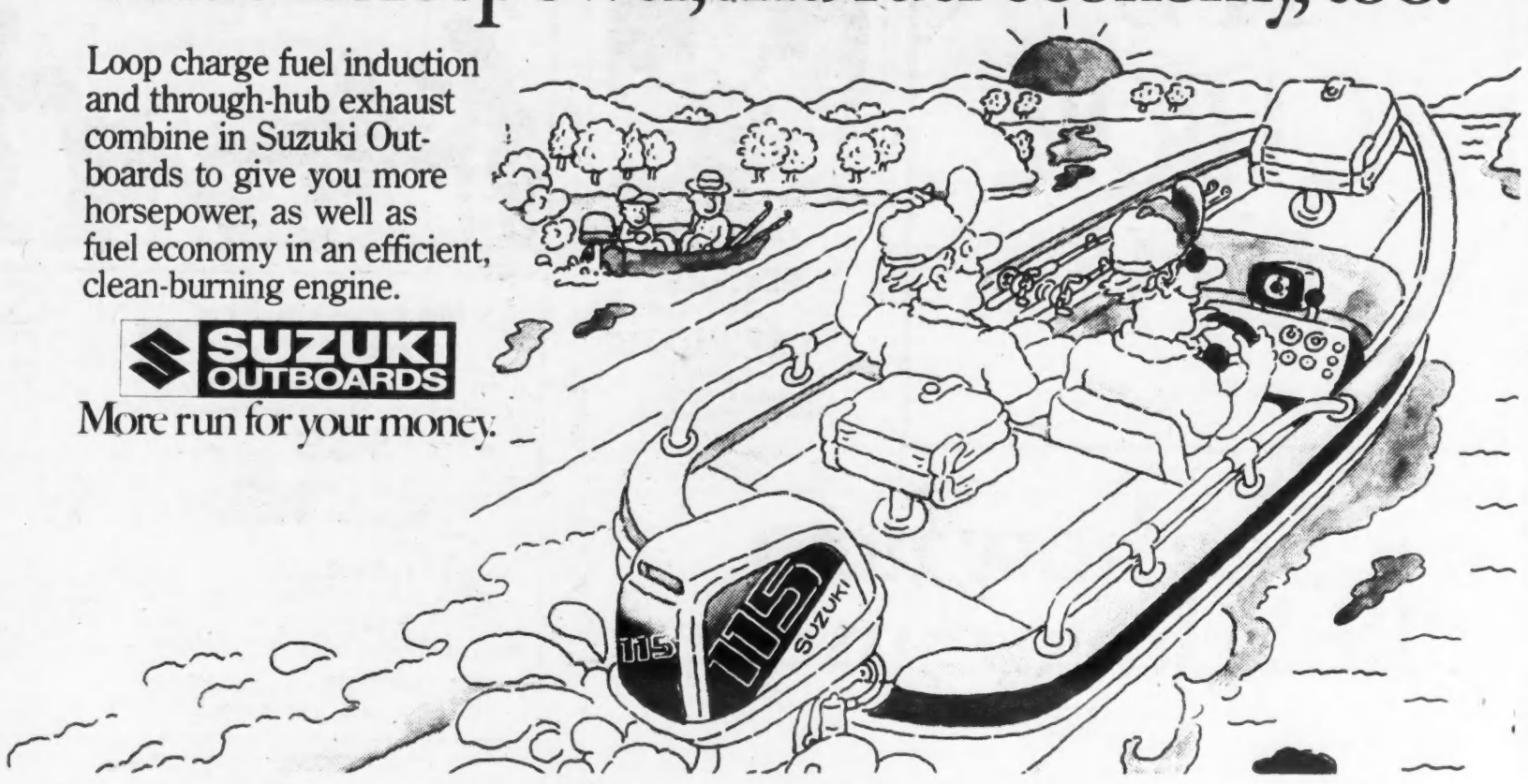

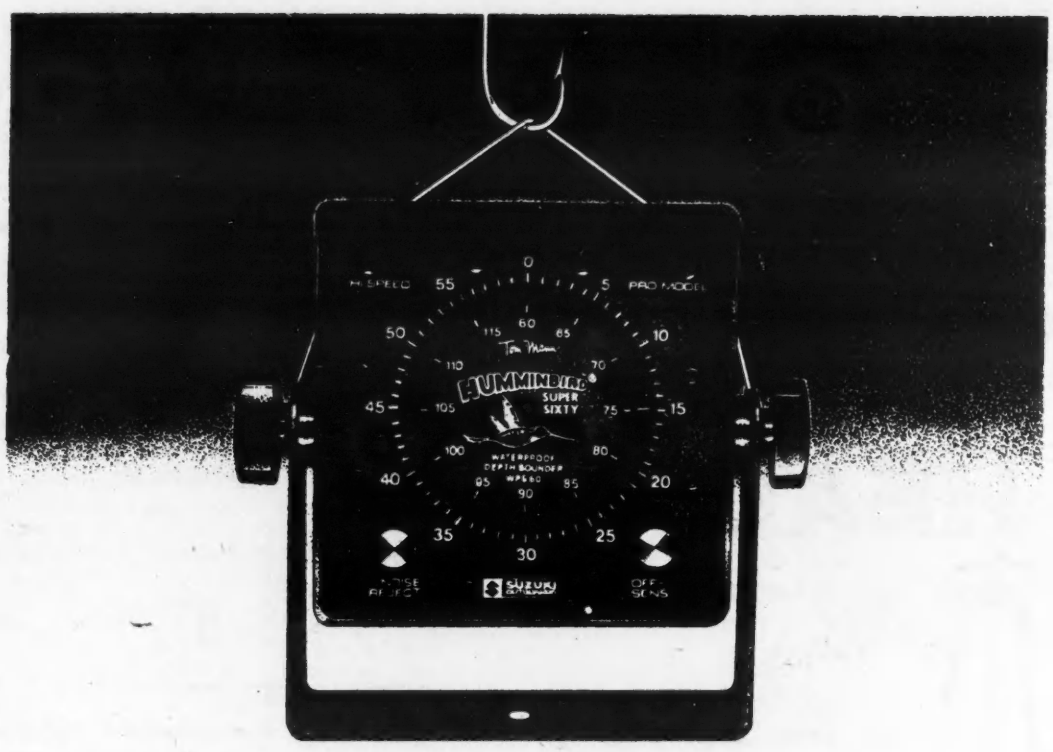

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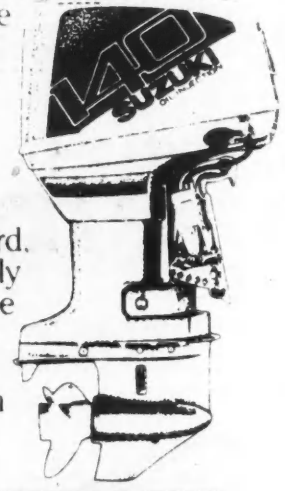

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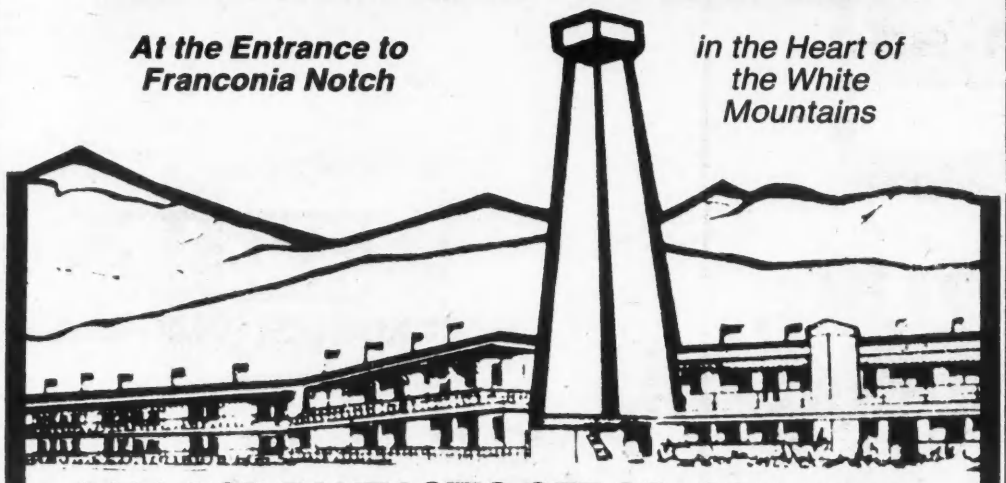

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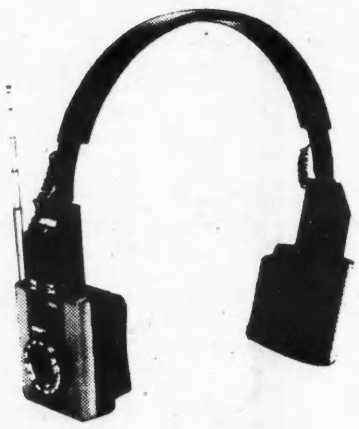

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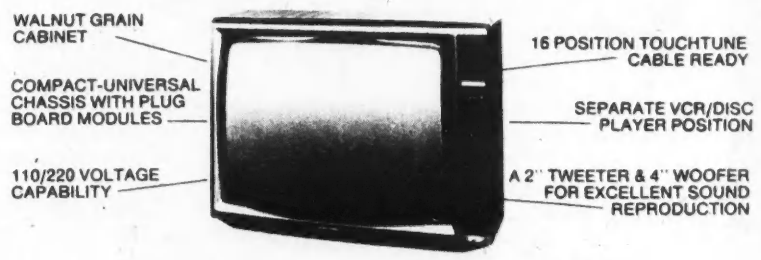
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—A FRIEND

Grace

Continued from page 30

punk from the neighborhood. And so it was that even now, after a quarter of a century in the news business, he could still be transformed by knowing what was generally unknown. When he was about to pass that precious bit of knowledge along, his mind and senses snapped to attention. The years, the weariness, melted away. He became the young warrior on patrol, poised for combat and victory.

He walked past the cabstand and headed up the slope toward Bunker Hill Monument and sat on a bench at the edge of the grounds. A charter bus filled with tourists pulled into the parking lot and Tony glanced at them as they disembarked. Automatically, he checked to see if there were any blacks. There weren't. A few years before, a group of black tourists had been beaten with baseball bats on the monument grounds. The tourist office had been insisting ever since that the incident could never be repeated. Still, few blacks were willing to put the official assurances to the test. He leaned his head back and closed his eyes, feeling the mid-afternoon sun on his face, and thought about his column. Bernie Kremenko. Wonderful name. He knew Scooter didn't just drop it in desperation. He couldn't be sure how long it would take to ferret out, but he knew the story was there. He knew the way he always knew. His gut told him. He could picture the mayor's news conference.

The mayor was a magician under the television lights, always thinking three questions ahead of the reporters and always trying to recognize the dimmest-witted members of the news corps and then seizing on fragments of their questions so it always appeared that he was being responsive and candid despite media harassment. Yes, he would say, he had done the most painful thing he had ever been forced to do in his public life — turn in a friend, a man he had trusted for more than twenty years. He had no choice. Scooter had betrayed him and depended on him all those years. And someone would ask whether the mayor was being a stand-up guy and he would reply that there was something wrong with the reporter's ethical values if he meant by standing up for a friend that he would allow him to compromise his entire administration. And then someone else would suggest that it would be impossible for a man to work directly for the mayor all these years and shake down a contractor without the mayor knowing about it, and that it was common knowledge that Scooter was a bagman. That would be the question the mayor was waiting for. He would turn in fury on the reporter and berate him for not reporting Scooter himself if he knew he was doing something wrong, or at least reporting him to the mayor. If it was common knowledge, the mayor would say, he didn't know about it. And then he would challenge the entire assembly to provide one scrap of evidence that Scooter had ever turned over a dollar to him or to anyone in his administration, and when no one came forward to accept his challenge, he would close the news conference by insisting that no such evidence existed and that he himself was being victimized by their lack of imagination. He was, he would tell them, what they couldn't conceive of because they were too cynical. He was an honest politician surviving in a dishonest age, and he would so glower with indignation that all who heard him had to admit in

Continued on page 36

THE 1984 BOSTON PHOENIX FALL LINE-UP

The greater Boston college/youth market of over 300,000 young people is returning in the fall. The best way to reach this market and initiate the important fall season is by advertising in the Boston Phoenix.

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Grace

Continued from page 34

their hearts that quite possibly he was a man of honor after all and they were knaves for now acknowledging what was before their eyes.

Tony himself was not immune to the mayor's magic, and he made it a practice to avoid his news conferences. He knew the man from his works and preferred it that way. People like Scooter gave him a good idea of what the mayor was like. So did the cast of characters he kept around him — a curious mixture of leg breakers, manipulators, and female devotees. And so did the city, which he had transformed into an El Dorado for a handful of developers and a wasteland for the Irish, Italians, and blacks too poor to live inside the bastion of condominiums and town houses enriching the downtown.

The tourists began heading back to the bus. Some stopped to snap pictures of the monument. Stetsons and Florsheims. Must be Iowa or Nebraska. Texans would have cowboy boots. An idea for a column began to form itself in Tony's mind. "The day Connie Haydon shot down his old pal Scooter Conroy, the WHITES ONLY sign was still out at Bunker Hill Monument, the streets of the South End were littered with last week's, or last month's, garbage, and the old ladies out in Roslindale stayed locked behind their lace curtains, prisoners of fear. The mayor had struck a blow against corruption. Maybe now he'll start taking on reality."

It's a start, Tony thought to himself. He stood up, stretched, and headed down the hill toward the cabstand, passing by the chophouse just as the two FBI men, with Scooter in tow, were getting into their tan Plymouth to drive toward the Federal Building. □

Loophole

Continued from page 11

had stumbled over themselves to out-loophole one another. But by 1983, because of the spreading federal red ink, Congress began to recognize the need to eliminate some of the more egregious tax expenditures.

One of the loopholes that was closed, thanks in part to effective lobbying by the stock companies, was the MODCO provision. But both sides of the industry were adamantly opposed to returning to the 1959 tax formula; under it, levies were steep and they varied with interest rates. Absent an effective public debate on these matters, the industry argued convincingly that a change was needed. In response, Congress enacted a two-year, stopgap measure that was intended to raise $2.7 billion from the industry in 1982. The actual take was only $1.6 billion, and the total for 1983 is expected to be even lower once the final tally is in, according to ACLI.

The tax bite from the life-insurance industry was getting smaller and smaller as the stocks and mutuals focused on the shape of a permanent tax formula — one that was yet to be written.

In 1982, under the watchful eye of Congressman Pete Stark, a private industry group, designated by the American Council of Life Insurers, was established to hammer out a permanent tax-paying agreement between the stocks and mutuals to supplant the two-year interim measure. The industry group was made up of an equal number of chief executives from each side of the industry. They understood that taxes would go up; how much, they were not sure. But some were said to fear that the bite would be as large as $4.5 billion — the amount that would

be produced, according to a congressional staff estimate, if the 1959 formula were in effect. Neither side was happy about that, since it would mean more taxes for both sides.

In any event, the effort at bipartisan cooperative private-sector tax writing was a disaster. The panel could not agree on how much either sector ought to pay. Neither side trusted the data presented by the other, and congressional and Treasury officials didn't trust either side. So the group disbanded; each side was again free to attempt to cut the best deal it could with Congress.

Stark's patience expired in the summer of 1983, and he intervened. He pronounced that the mutuals would pay 55 percent of the industry total — the rough proportion of the industry assets they controlled — and that the aggregate tax bite would be $3.1 billion, not the $4.5 billion that had been feared by some in the industry.

The stopgap measure remained in effect for 1983, since there was no tax bill enacted that year. But the Stark solution eventually made it into this year's tax bill, otherwise known as the Deficit Reduction Plan of 1984. The net effect of the new law is that stocks and mutuals each will pay approximately the same amount in taxes in 1984 that they paid in 1979. They'll each pay more than they paid in the low-tax year of 1982 — the mutuals will end up paying about 200 percent of that year's aggregate tax bill, the stocks about 150 percent.

But they'll each pay far less than if the 1959 formula were once again the law of the land. And that's what would have happened if no agreement had been reached this year. The 1982 stopgap legislation was due to expire at the end of this year, and in the absence of some other provision, the 1959 law, which no one wanted, would have come back into effect.

Taxes on the industry as a whole will go up. But the mutual industry and their legislative allies, including James Shannon, did not work so diligently to pay more taxes. The goal was to keep their tax bite to a minimum in the absence of MODCO and the even more advantageous stopgap legislation. They succeeded when Stark decided to accept an overall federal-tax payment of $3.1 billion — lower than many had expected. It was then that the mutual industry had reason to celebrate.

And why did Stark give up potential tax revenues as part of an annual tax bill that was initially intended to raise revenues as a "down payment" on the growing federal deficit? "The industry negotiated him down," Tom Pierpan, director of Acacia Mutual, told the *Phoenix* his position was confirmed by other Washington sources conversant with these matters.

* * *

Congressional and presidential use of tax expenditures is one of the best-kept secrets in Washington. Understandably. For even if the lawmaking were of the highest order, the process seems questionable. After all, it routinely involves private deliberations and agreements between sophisticated special interests and members of Congress who accept their campaign contributions. As was the case with the insurance-industry tax expenditure of 1984.

And except for the honor and principles of the elected representatives involved, there are virtually no checks on the potential for abuse. As defined by the Congressional Budget and Impoundment Control Act of 1974, the tax expenditure is not prohibited to thriving industries, companies, or individuals. Tax-expenditures allocations are "inherently a political process, occuring chiefly in the tax-writing committees and floors of Congress," wrote Nancy Koehn in an unpublished paper. Koehn is a research assistant to Harvard Law School professor emeritus Stanley Surrey, one of the nation's leading experts on tax expenditures. "A variety of institutional, special interest, and political forces influences the number and kind of tax expenditures enacted," Koehn wrote. Said the legislative assistant to Congressman Richard Gephardt (D-Missouri) in an interview with Koehn: "There is an element of 'This is madness' — that is, there are so many loopholes in this ridiculous [tax] code. What the hell if we enact another for a particular constituent?"

It wasn't always this way. When the federal income-tax law was written in 1913, only 13 tax expenditures found their way into the code. In 1967, according to Koehn, there were 50 tax-expenditure items representing a federal revenue loss of $36 billion. A Congressional Budget Office study prepared in 1983 identified 104 such items, and the cost had jumped to $273 billion. By 1985, the amount will soar to $369 billion.

"There's the [federal] deficit right there," said economist Ed-

Continued on page 38

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Loophole

Continued from page 37

ward Moscovitch, a vice-president of Data Resources Inc. of Lexington.

Moscovitch, a proponent of a graduated consumption tax to replace the current income-tax system, is one of a growing number of tax and revenue specialists who are concerned about the growth of tax expenditures. "Looking at individual items . . is is not alarming," he said in an interview with the *Phoenix*. "When you put them all together, that's when you poison the [tax] system. Clearly, the world would be better off without any of them."

For this and undoubtedly many other reasons, a significant minority in Congress — including Representatives Joseph Early and Edward Markey of the Massachusetts delegation — voted against the Deficit Reduction Plan. In all, the plan passed the House 268-155, and the Senate 76-22, despite the complaint from liberal Howard Metzenbaum (D-Ohio) that it "panders to the special interests, swells the deficit, and increases the tax bills of working people." Shannon has said he was "proud" to have voted for the Deficit Reduction Plan because it reduces the federal deficit by $50 billion. Which is not quite accurate. As a result of the bill's estimated $17 billion to $30 billion in tax expenditures (including, of course, the life-insurance wording that will save the mutual industry at least $1.4 billion), the ameliorative effect on the deficit will be quite a bit less.

In a statement drafted for this story last Thursday, Shannon avowed his support for the mutual-life-insurance provisions of the Deficit Reduction Plan. He said it was "an enormous improvement over . . . an incredibly complex . . . system that is almost impossible to comprehend."

In the end, the formula for taxing mutual-life-insurance companies was shaped by myriad political forces. To judge that formula without understanding the forces that shaped it is to miss the point. The mutual-life-insurance amendment did not turn out the way it did — any more than the entire Deficit Reduction Act turned out the way it did — only because of the presence of powerful special interests. Rather, it is the absence of an effective counterbalance that allows those interests to have their way without regard for the larger public interest. And it is the lure of special-interest handouts — in the form of PAC contributions and individual gifts — that tends to still the tongues of those who might know better, who under different circumstances might help create that missing counterbalance. □

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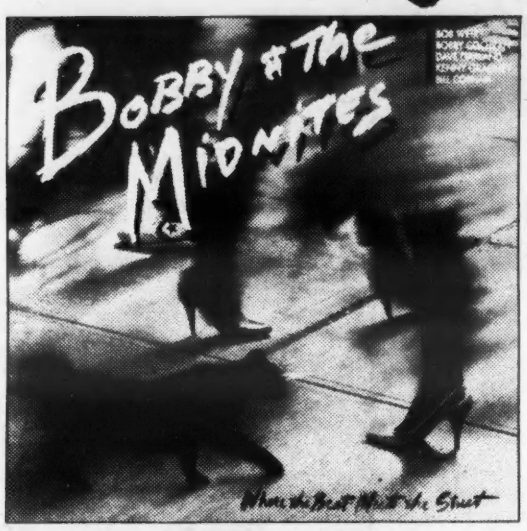

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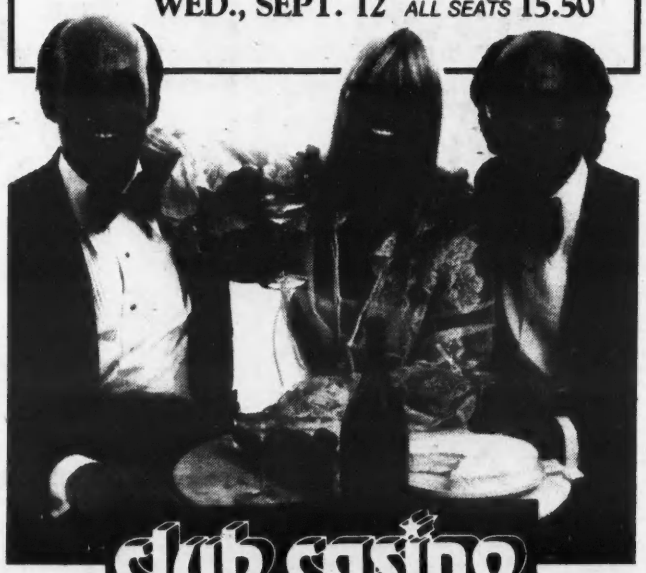

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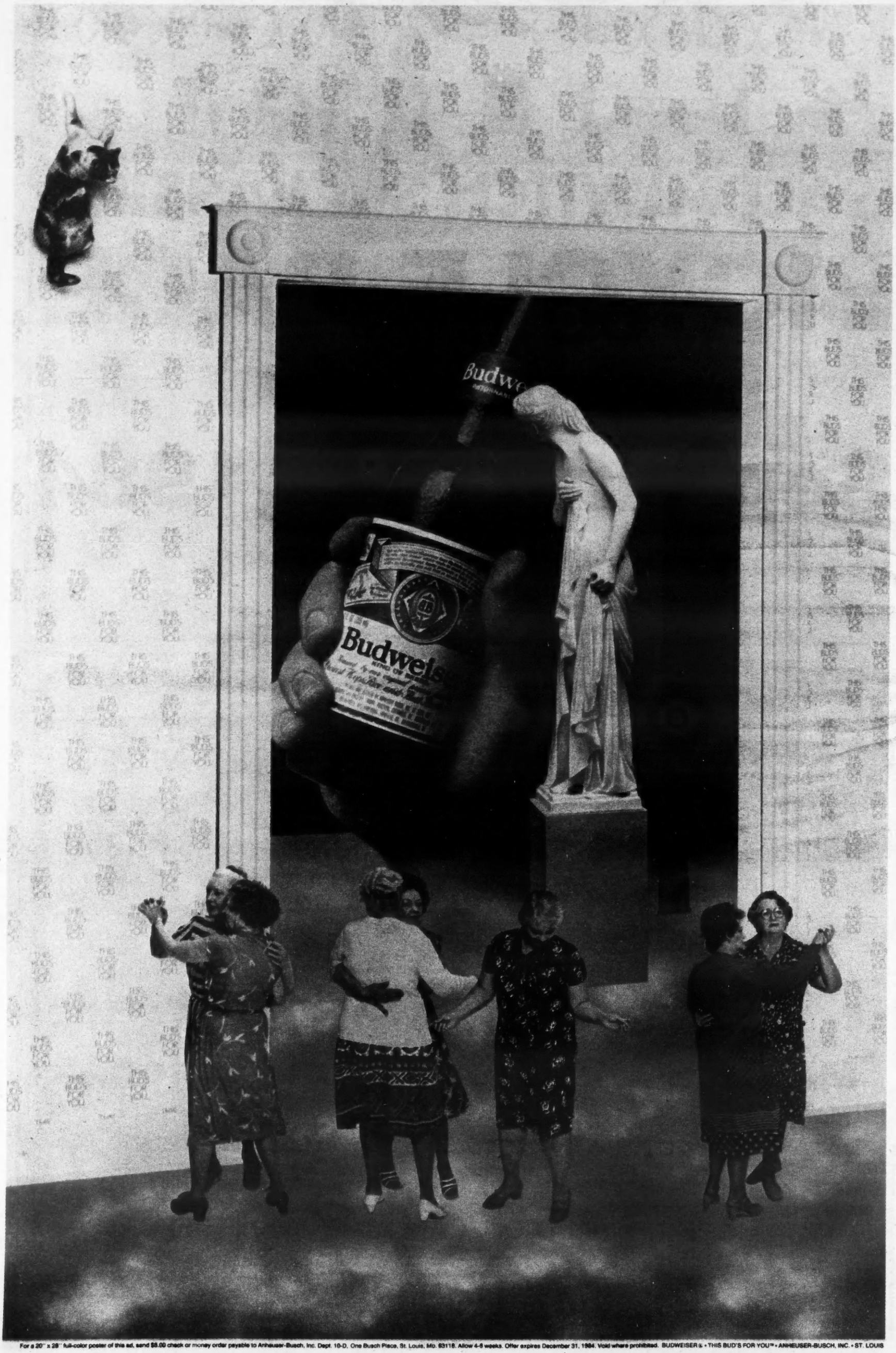

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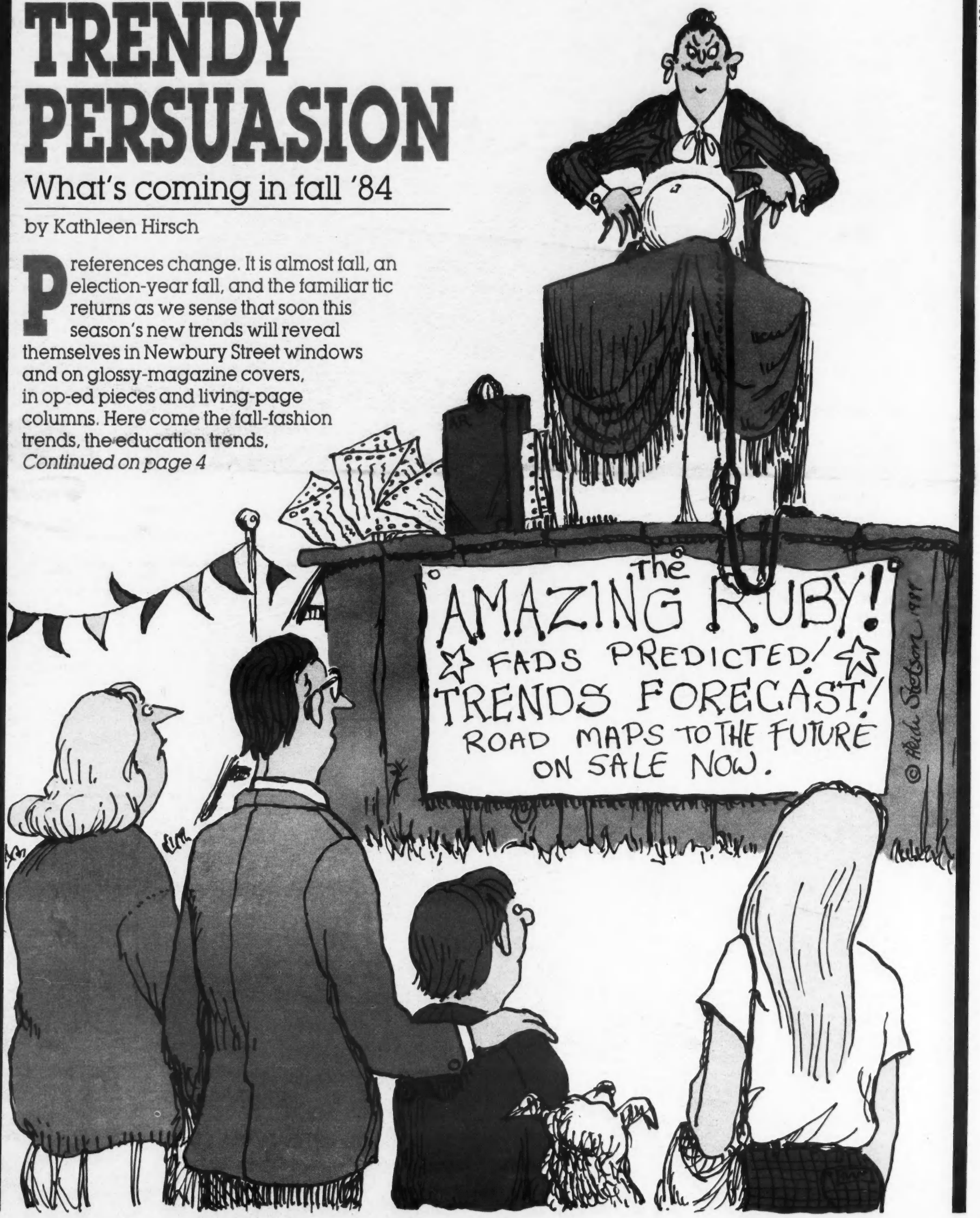
LIFESTYLE BOSTON

TRENDY PERSUASION

What's coming in fall '84

by Kathleen Hirsch

Preferences change. It is almost fall, an election-year fall, and the familiar tic returns as we sense that soon this season's new trends will reveal themselves in Newbury Street windows and on glossy-magazine covers, in op-ed pieces and living-page columns. Here come the fall-fashion trends, the education trends,
Continued on page 4



HEIDI STETSON

Urban eye

by Robin Vaughan

B.C. KAGAN

Moving by Marakesh Express

YOUR MOVE

What Mother's Day is to florists, and Christmas is to toy stores, September 1 is to moving companies. Business booms (many of them have been booked solid for September 1 and the surrounding days since mid-July), and their rates tend to rise with the seasonal demand. If you're planning to take part in the autumnal shift and you haven't yet arranged for some help with your move, some careful planning can make the trek from old digs to new a lot less painful on your back and your wallet.

First of all, unless your belongings will fit in the back of your parents' station wagon, you're going to have to find a truck, which you'll probably end up renting. Most truck-rental companies charge on an hourly basis, so if you're going this route, it's a good idea to have everything ready before you pick up the truck and not to waste time arranging things in your new place. Just get everything unloaded and get the truck back to the lot. (Very likely some poor soul is waiting to use it next.)

If you're organized, and your load is small enough, take advantage of U-Haul's special four-hour rate; they'll rent a medium-sized truck for $19.95 if you can get it back to them within that amount of time. Remember, though, that when you rent a truck or van, all moving supplies — such as pads, ramps, boxes, and rollers — cost extra, so unless you've got your own supplies and a crew of able-bodied friends (who'll actually show up on moving day), you might be better off with a moving company.

All kinds of moving help is available in Boston, from the "nice boy with truck" to the huge commercial outfits. When comparing prices, remember that with professional movers you'll usually get what you pay for. The $15 hourly rate in the small-print classifieds might buy you a clumsy college kid with a small pickup truck, and a lot of headaches.

Some educated telephone shopping before you settle on a mover is well worth the effort. Try to get a general estimate based on a fairly detailed description of what you're moving, what floor of the building you're on, the size of stairwells and elevators, and whether or not they'll let you help (some companies won't, for insurance reasons). Joy Pulver of Dan's Van Movers says, "It takes at least 20 minutes of conversation to get a reasonable estimate."

Ask movers whether they charge for mileage and what size the truck is. Some areas have restrictions: commercial trucks are not allowed on MDC roads, Storrow Drive, and the Mass. Ave. bridge, for example, so if you live in an area that will require trucks to take circuitous routes, opt for a van, which isn't subject to those restrictions.

If you care about your furniture, you should consider the difference a pro can make. Dan's Van and Marakesh Express, for example, cost more than amateur movers (around $40 per hour), but they have solid reputations and will come prepared with bubble-packing material, pads, equipment, and experience. As Richard Guldbrand of Poor People's movers says, "Whatever you pay for a good moving company, it's probably worth it."

Commercial tractor-trailer companies — such as Allied and Global Van Lines — should be contracted only when you're moving a great distance or a very large household. Obviously, if you're moving from one house with a loaded basement and attic to another one in California, this is the only way to go.

For a job of any size, moving companies say, you can move more efficiently if you pay attention to a few emphatic words of advice.

Make sure the movers have somewhere to park. Put garbage cans in the street if you have to. If the truck has to park a block away, it's going to make for a long, grueling day. Joy Pulver recommends at least three car lengths for a truck with a ramp.

Schedule your move before or after rush-hour traffic. Extra minutes spent sitting on the expressway are going to cost you money.

Be prepared. Last-minute packing while the movers are there is a waste of time and patience. Disassemble beds and stereos in advance.

Pack everything as securely as possible. Fit as many of your things as you can into boxes. (Forget hounding the local liquor store for these. Marakesh Express and a few other companies sell and deliver boxes, tape, and twine at reasonable prices.) Make sure packed boxes are firmly closed and taped. Roll rugs and carpet padding separately (together they make a back-breaking wad) and tie them with rope. Skis and poles should be bound together; anything left loose could cause personal injury or property damage.

Label all boxes by room. This way the movers don't have to keep asking where everything's supposed to go.

As for the etiquette of moving, bear in mind that movers are generally tipped (Guldbrand says he doesn't expect it, but he seems to be the exception). Pulver says the amount should depend on the difficulty of the job, the weather that day, and the level of professionalism exhibited. A job well done, she says, should warrant a tip of more than 15 percent. Remember to offer the movers water or soft drinks; a cold beer at the end of the job is usually appreciated. Happy trails.

If you need help moving this fall, call U-Haul at 442-5600 (Boston) or 491-0775 (Cambridge), Dan's Van Movers at 661-1683, Marakesh Express at 661-0550, or Poor People's at 522-0826. For listings of other professional companies and smaller movers, consult the Yellow Pages or the* Phoenix *Classified section.

FUR REAL

There's no group of people more nostalgic for their childhood, it seems, than Baby Boomers. That's because our memories embrace more canned corn than the Jolly Green Giant's valley. Boomers are the last generation to be spoon-fed such clean-cut American myths as cowboys and Indians, and frontiersmen and firemen, instead of *Star Wars* grotesqueries. Our bedroom wallpaper cradled us with these callow images; our Wild West bedspreads tucked us in with such simple dreams. In our 30s now, even in the adventuresome business climate of the '80s, these straight-shooting heroes still underly our secret selves.

In tribute to these foursquare fantasies, furrier Jennifer Allen has come up with a nostalgic novelty that should find its private place in many a Yuppie wardrobe this fall. What Allen makes is authentic coonskin caps — just like the ones so many '50s kids donned to celebrate Davy Crockett and Daniel Boone.

By recycling collars from vintage coats and adding new raccoon tails from a New York fur supplier, Allen offers a hatful of memories for $80 apiece. "If the hats were made of all-new skins," Allen explains, "they'd have to cost a couple hundred these days." Having created only three of the caps as a test late winter, Allen says that the reception was so encouraging that she's in production right now for a full fall line to be offered through Strutters, the huge vintage wholesaler near North Station.

Surprisingly, the 24-year-old furrier's inspiration for Davy Crockett caps doesn't come from any fondness for such things: she's simply too young to remember the craze. What struck her imagination, she says, was the sight last year of Roxbury teenagers sporting cheap, rabbit-fur and raccoon hybrids wherever she went. "I figured I might as well offer the real thing," she chuckles. Whether Allen's coonskin caps will see the mean streets of the financial district this coming season is open to debate, but there will probably be a fair share of the fuzzy follies lurking in the shadows of many a condo closet soon after they hit the racks.

Jennifer Allen's raccoon caps will be available this fall through Strutters, 149 Staniford Street, Boston, 523-2272, open to retail trade Saturdays from 11 a.m. to 7 p.m. If you want a custom fitting, they're available from Allen by calling 738-9388.

— Francis Toohey

KEITH W. JENKINS

HOMEBODIES

As any excercise enthusiast who's shelled out for top-of-the-line runnng shoes, sports equipment, and Jane Fonda video-cassettes well knows, going for the burn may be as appropriately applied to the pockets of your designer sweatsuit as it is to your aching muscles. And now, status-conscious fitness fans can expect to make yet another weighty investment; if you want to stay on top of the trends, you may soon be pumping iron to the tune of $90 to $180 a week.

According to Dr. Jeff Moffie, going to a gym — no matter how exclusive or expensive — isn't going to be in vogue much longer. Moffie feels that people are, justifiably, beginning to get fed up with the impersonal, often incorrect methods used at many commercial gyms. He illustrates his claim with the example of some of the Nautilus centers. "Arthur Jones's original premise is correct," Moffie says of the inventor of the Nautilus machine, "but now it's a buying-and-selling thing . . . and the Nautilus gyms are staffed by poorly trained college kids."

In anticipation of a new consumer interest in personal attention and service, he founded Body Shapers, a company staffed by five instructors (including Moffie) and a nutritionist who offer private workout sessions in clients' homes, offices, or corporate gyms. Moffie, a bodybuilder with a PhD in clinical psychology, says his Body Shaper workouts are based primarily on bodybuilding principles. Weights are used to generate both aerobic and anaerobic activity, providing an invigorating, well-rounded workout.

Most of Body Shapers' clients are only five to 10 pounds overweight, says Moffie, but they feel they need a regular excercise routine to help them get in better physical condition. Most take three one-hour sessions per week, which cost $30 each. (For clients who make their appointments with Moffie as their trainer, sessions cost $60.)

As he makes clear in his advertising ("Where do the affluent go to work out? They stay home!"), Moffie's service is geared toward high-powered executive or professional people with a lot of money but not a lot of time. The vast majority of his clients, he says, are among the top one percent of money earners in the area.

Does Moffie see this as the next big fitness trend? "Oh, yes," he says. "I think it will be a major trend till probably the late '80s. At that point I expect the gyms will have realized that they need to concentrate harder on good service."

Genie Shapiro's House Calls service is based on a similar premise but utilizes different methods. Shapiro, a tennis pro with an impressive list of national titles, feels the reaction to the "fanatical current fitness boom" is unhealthy. "People are just overdoing it, and they can hurt themselves that way," she says. The private workout sessions she offers are more relaxed than Moffie's, and are designed, she says, "to let people have some fun while they're getting in shape."

Shapiro arrives at clients' homes equipped with a cassette player and "some really good music." Sessions begin with stretching exercises, the importance of which, Shapiro says, she cannot overemphasize. Her experience in dance classes for the past 10 years or so has made her realize what a good preliminary stretch can do to limber and strengthen muscles. The one-hour session then proceeds to aerobics and firming (or "spot") exercises.

Unlike Moffie, Shapiro doesn't include weight training in her workouts. "Some people swear by them, but that's just not my philosophy," she says. "I know that you *can* reshape your body that way, but I think there's something to be said for accepting your body as it is." Shapiro says the various self-image seminars she's attended have helped her to develop this semi-laissez-faire philosophy. She says her clients (mostly women) are as dissatisfied with the natural shape of their body as they are with the 10 pounds of extra weight they want to lose. "It's amazing how many women have been brainwashed into believing that we should all look like Christie Brinkley," Shapiro says. "We hate ourselves because we have *thighs*. I mean, I'm pretty sure we're supposed to have those, aren't we?" She says her service differs from most others in that she stresses flexibility rather than strength. "I think that flexibility is sadly underrated in the fitness boom," she says. "But it makes such a difference in the way you look, and in the way you feel."

But if Shapiro's personalized workouts are lower-keyed than Moffie's, they're not significantly lower-priced. Shapiro, who supervises all sessions herself, charges from $22.50 to $35 an hour for her time, with prices escalating as sessions become less frequent. Group rates are available.

For an appointment with a Body Shapers trainer, call 471-7560. For a session with Genie Shapiro, call House Calls at 267-7761.

PHOTOS BY JOAN SEIDEL

Body Shapers' Jeff Moffie (left, top) and Genie Shapiro of House Calls

DRIVE, IT SAID

As anybody who's ever attempted to navigate the circuitry of downtown Boston streets can testify, there's always room for improvement when it comes to the public's driving skills. Toward this end, the Registry of Motor Vehicles offers a Driver's License Manual, and after too many years of employing the little blue booklet familiar to so many of the state's former 16-year-olds, the Massachusetts Registry has issued an updated drivers' guide. It's about time.

While helping a 30-year-old friend study for his belated road test last spring, I was astounded by the old manual's impenetrable language, taking paragraphs of legalese to explain such simple notions as whether or not one stops at a red light. But that's all changed, according to Registry Public Relations Director Kathleen Connelly. The new, easy-to-read manual simply says, "A red light means stop." The 76-page manual (released June 21) has been "spruced up with color graphics and larger print," for starters, Connelly says, and along with its revamped format it attempts to organize better the arcana of Massachusetts's Chaucerian regulations pertaining to the use of the road. New information like what happens during a driving test and common reasons for failing it are now included. Laws such as the recent one stating that a driver must stop 15 feet from a school bus, or the one explaining who has the right of way at a rotary (first come, first served), help forewarn and forearm in the expanded book.

The improved Driver's License Manual already has been lauded, Connelly says, by police departments and driving instructors alike. It was "at least a year" in preparation, she adds. It's also the first manual ever to be produced entirely by state employees — a good sign, no doubt. If the well-spoken new manual's any indication of what's in store for us from state government in the information age, red tape of every stripe, though not going the way of the 60 mile-per-hour speed limit, may at least be explained better.

The Driver's License Manual is available free at any Registry of Motor Vehicles office.

— Francis Toohey

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TRENDY PERSUASION

by Kathleen Hirsch

Continued from page 1

the trends in the novel, in voter preferences, in appetizers, and in dishware.

In this land where there's a mall for every town and direct-mail catalogues for every household, in a nation obsessed from the very first with seizing the future before it occurred, the illusion of predictability has been so successfully packaged that we now await the pronouncements of the trend watchers before deciding much of anything. When somebody says, "Everything is white this fall," or, "The neighborhoods are indispensable this year," we make the appropriate translations: some collection of interests — business, pollsters, or hucksters — has defined a territory as chic, salable — trendy.

Whole industries thrive on the anticipation and competitive fulfillment of trends, exploiting and in turn being happily exploited for that most human vulnerability, the inexhaustible desire for change. We have become, in the best legacy of the Messrs. Gallup and Harris, a nation of trend breeders and reactors.

In an ironic but fitting epitaph to the life of George Gallup Jr., at the time he died, people all over America could walk into bookstores and see prominently displayed on best-seller shelves his *Forecast 2000*. *Forecast* puts Gallup in the lucrative tradition of the 1982 blockbuster, *Megatrends*, and the more recent *1984 and Beyond*, in which Nigel Calder "talks to his computer about the future." "In *Forecast 2000*, George Gallup Jr. brings his expertise to bear on the most daring subject of all — the future," pronounces the dust jacket. "He has conducted especially for this book, the most extensive set of surveys and interviews on the future ever."

The *American School Board Journal* acclaimed John Naisbitt's *Megatrends* (which, as everyone by now knows, argues that the US is shifting from an industrial to a service-and-information economy) as "A Road Map to the 21st Century." As for Calder, the jacket blurb on his trend-spotting work begins, "The future is foreseeable." Trends sell. And the close of 1984 will be, to quote Ed Sullivan, one of the great trend spotters of all time, "a really big show" indeed.

What matters in gold. Fingers!

This fall, trend setters from Newbury Street to Newton are putting a little Midas into their touch with 18-karat-gold fingernails from Elizabeth's and Nails Only. The made-to-order oval ingots are glued on pinkies or a favorite digit, and are available at about $35 each, burnished or high gloss. For a less extreme gold-nail costuming, Jill McNamara of Nails Only specializes in drilling minute holes into nail tips and pinning them with gold loops or miniature diamond-studded butterfly charms. She also does gold bands and rhinestone designs (in 19 colors), and in 15 minutes flat will decorate nails (one or all) with painted flowers, Chinese designs, or leopard spots. Right now she claims the French manicure is "wicked popular." A relatively virginal look, it features opaque white on nail tips, enameled with a natural glaze, and is "absolutely the going thing for brides this summer."

* * *

For those susceptible to trends, the only stability in recent seasons may have seemed to be a basic black turtleneck and that old standby, Windex — sofas, blazers, and relationships having metamorphosed while you were chanting an outdated mantra. Marriage, we know now, is a relatively slow mover, though motherhood is gaining, and fidelity in noncontractual arrangements is as valued as stress reduction and joint custody. The female vote is very hot, as is the Jackson Pollock look in shower curtains, and Monet-at-Giverny florals in corporate dining rooms. What we mean when we speak of trends is about as amorphous as last year's Japanese-fashion influence, as philosophically detached as a washer stuck on spin.

Romance is back.

American Standard Plumbing has introduced a fresh palette of "whisper colors" to their tub, sink, and toilet lines. For the first time, the new romantic pastels (heather, shell, and sterling silver) will feature faucets and flush handles in deeper accent shades and (in conjunction with the American Olean company's tiles) matching and accent tiles. For the first time, a total look in bathrooms can be achieved with a one-stop trip to an American Standard Plumbing retailer, like A.J. Felz of Newton.

* * *

One of the few constants about trends is their never-never-land quality. Trends always seem to start in other people's neighborhoods or along Wilshire Boulevard or in corporate headquarters hundreds of feet off the ground in midtown Manhattan. Something is always happening somewhere else, and the train headed there is just leaving the station. But there's one seat left — if you run to hop aboard. Trends, whether the simple seasonal novelty or opinion projections that political careers turn on, always have the impulse of the future behind them. They aim to be the norm before it is commonplace, old hat, and, finally, secondhand.

How to make points at school.

From Paper Mate comes a throwaway version of the mechanical pencil. Differing from the number two you might remember sharpening for standardized tests, the new Sharpwriter pencil uses number-two leads in a plastic, rather than a wood, casing. It differs from standard mechanical pencils in that you throw it out when it runs out of lead. Each of these devices sells for about 39 cents — twice as much as your run-of-the-mill Ticonderoga, but then, you don't have to worry about making dull points.

Cum laudes are in shorter supply these days. But members of the class of 1985 at Tufts stand a better chance of carrying away honors than do their counterparts at Boston University, Boston College, or Harvard. The generous era of grade inflation is gone, and institutions are pulling in their belts with a variety of fat-cutting policies. Two years ago, when Boston College realized that 70 percent of its graduating class was receiving some form of honors, it arbitrarily set a cap of 29 percent on honors, based on grade-point averages, in any class. At BU, where 41 percent of last year's liberal-arts class collected honors, things are going to get tighter, according to registrar John Haywood. At Tufts, students now need a 3.0 and four A's in their concentration for a *cum*, a 3.4, six A's, and the recommendation of their concentration chairman for a *magna*, and a 3.6, six A's, the recommendation of their department chair, and the vote of the full faculty for *summa*. Even so, 60 percent of the 858 liberal-arts graduates of 1984 received honors.

In the world of information cribbing, Research Assistance of Los Angeles, about the only self-professed term-paper company left to usher in fall '84, says its hottest items by far are papers on computers. "Anything to do with computers — software, hardware, computer crime, computer security," says Art, who happened to answer the phone when we called. Papers, which sell for $5 a page, run about 10 pages each. ("They're not intended to be used verbatim," Art says, "but I'm afraid to admit, they sometimes are.") After computers, what's the biggest rage? "Well, there's genetics, but that's a poor second," he says.

* * *

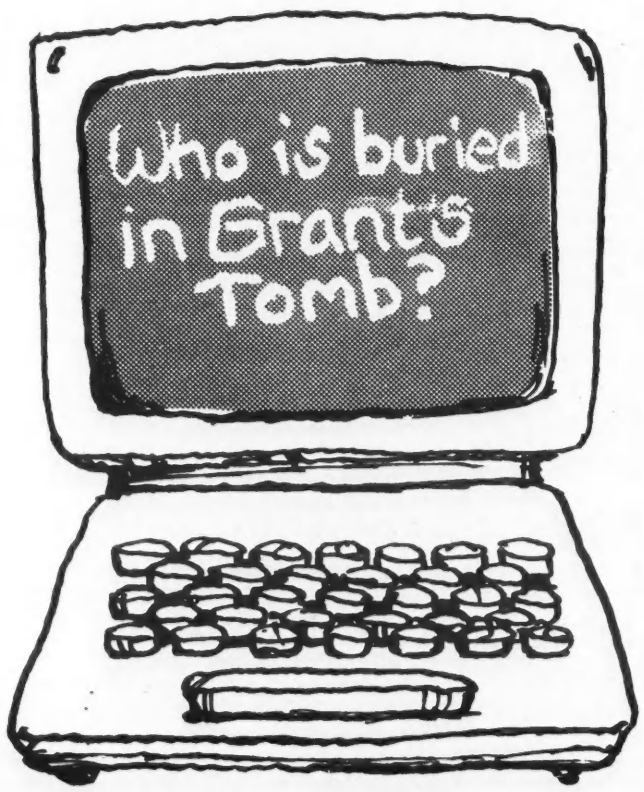
It's easy to revile them. Trends, we know, tend to trivialize what matters and exaggerate the incidental; they cheapen and commercialize. A colossal hoax that has outgrown its original purpose of fostering the perpetual consumption of goods, trends have overtaken the media, publishing, and whatever academicians can be bought to produce a whole slew of $3.50 paperbacks, each "the most important book of the year."

How-tos promise ground-breaking insights in self-health and psyche.

Now known among the cognoscenti as "Deathing," the dying moment can be approached through a step-by-step plan using yoga, relaxation, and visualization techniques "in preparation for the actual moment of bodily death with understanding and dignity." *Deathing: An Intelligent Alternative for the Final Moments of Life* by Anya Foos-Garber will show you how.

Birthing, also known as "being born" or "giving birth," has something new to offer as well this season. The new trend in this category is parenting oneself. Muriel James's step-by-step program helps readers achieve "self-reparenting for a new life." Don't miss her *Breaking Free*.

No longer need we be voyeurs, content with vicarious miracle-watching on "The 700 Club." This fall, Dr. Pat Robertson, host of same, will publish "the practical information necessary for the reader to experience



miracles in his or her personal life."

Compulsive about time? Aggressive and competitive? Meyer Friedman, MD, and Diane Ulmer, RN, MS, who 10 years ago brought us the bad news in their best seller, *Type A Behavior and Your Heart*, have now packaged a good-news self-treatment in *Treating Type A Behavior — and Your Heart*. Caution type A's: there's no need to rush. Expected bookstore appearance isn't until October.

Dieting Makes You Fat is the novel theory of a book by the same name, which should arrive from Simon and Schuster just ahead of Thanksgiving's turkey. With Hetty Einzig, Geoffrey Cannon, editor of *New Health* and director of the annual Great British Fun Run, argues that self-denial may not be the key to good health after all.

Geniusing, the latest strategic planner for super-minding your way through life, puts self-hypnosis in the sales bin. *How to Tap Into Your Own Genius*, by Thomas D. Cowan, PhD, will show you how time management, diet, exercise, free associating, memory, and much more will help direct your untapped hidden creativity into new and effective channels.

* * *

Trends have a way of washing over even the most indifferent of us: it's a happy conceit to believe we are oblivious to them. We bump up against them if we are even half-conscious of the world around us. If we could distinguish between trends that matter and those that don't, some of us would sleep easier. But can we say that the trends of the garment trade are worthless while those of the tenure track are not? The literati, after all, have their trends. Or must real trends have grass-roots sponsorship and command a certain number of acolytes to qualify?

Some trends never change.

Frances, the 5-4 acupuncture doctor from Hong Kong, one of Lotus Blossoms' mail-order Oriental brides, writes, "I believe the god will let us to be together one day. Is that a dream? I love only American music." As the *National Examiner* raved: "Hundreds of American men fed up with aggressive, selfish home-grown girls have found heaven on earth with Oriental mail-order brides. The delicate, yet well-trained angels from the exotic East are raised from birth to serve — not badger — their men."

What matters when you least expect it.

Tombstone size is shrinking. In a world where funerals run a hefty $1800 to $10,000, quartz isn't even mined anymore and marble is more likely to be crushed and put into toothpaste than carved with cherubs. An era is ending. Still, "this business doesn't change a lot over the centuries," a representative of one of the largest memorial-tablet companies told us. "It's not a high-profit, high-volume kind of thing. You can't really expand your market that much." Equally distressing are recent cemetery restrictions on stone size; space is money, after all. The trend is very much toward uniformity. "There is more character to the older cemeteries," our source agreed. "The only creative area left is what you do to the front of the stone."

Try a walk down memory lane.

Both the American Bowling Congress and the Women's International Bowling Congress are sitting on one of the most significant decisions in recent sports history, observers say, as they iron out the regulations that will enable 1988 to see the introduction of candlepins to the Olympic Games. Bowling is flush with an enormous comeback in popularity. Jack Quinn of Boston Bowl asserts, "We're packed for the winter as far as the league season goes, the open play has been super." Families are going in droves to Kenmore Bowl, where it's a dollar a game before 5 p.m., and office leagues are forming like they did when Eisenhower was in the White House.

* * *

In the final analysis, what is important is only recognized in hindsight. No one called the 13th-century mania for constructing churches across Europe a trend. Or the eccentric back-to-the-earth movement of 19th-century English poets in the Cotswolds. Or the banning of history books in Mao's China. The significant things sink in slowly, and by the time we are able to recognize important cultural and political events as having the shape and dynamic of trends, they have become something else — movements like the Renaissance, Romanticism, or the Cultural Revolution.

Perhaps, if there is a point to trends, it is to be found here. If a trend is anything, it is an excitement somewhere between a fad and a movement. It is a symptom not of the future, nor of an instant-replay past, but of the ragged and unprogrammable present. And it is those changing configurations that take place in the small and unexamined places of America that may tell us more than we ever wanted to know about where we are today.

Make your infants waterproof.

In just one week, you can make your four-month-old water safe, and in another week, you can teach him to swim, following the six easy steps of Danuto Rylko's method, coming this fall from Addison Wesley.

Electronic roach traps crush your creepers.

Recently introduced at the 1984 ceremonies of the National Inventors Hall of Fame in Arlington, Virginia, by New Yorkers Daniela Spackova and Richard Chen, the traps lure males into a chamber with a recording of the female roach's call. The roach activates an electric eye that, in turn, starts a blender, blade, or crusher, depending on the model. A vacuum sucks the roach remains into a collection bag below.

No more turf wars.

Artificial lightweight landscape fabric by Du Pont will take the back-breaking work out of trimming, weeding, and thinking about your garden — all year long! A sort of poor man's Astroturf, the gray, water-permeable mesh fabric is merely rolled out to appropriate length; and X's are cut where real life interferes (or, if you are converting your victory garden into a miniature putt-putt, where there are sunken golf cups). Then watch it stay the same! Resists mildew, rotting, and decay for long service life.

A dog's life goes macrobiotic.

Holistic health diets (dry or canned) for stressed, pregnant, young, and old dogs are the biggest news to have hit the pet-fitness market. Ask your pet-owning friends about Science Diet and Eukanuba, and they'll tell you that these high-priced spreads make Purina look like Cracker Jacks. Pet-store personnel see the sophistication of the dog-food market as an extension of increased concern about human diets. "People are listening when it comes to dog nutrition," a salesperson at Commonwealth Pet Center said. Super Preen bird vitamins also shouldn't be missed.

If you're seeking a pet to feed the perfectly balanced meal to, forget labs and goldens. Today's big items are rabbits. ("They can be litter trained, they're easy to take care of, and you don't have to walk them every day.") If you really must have a dog, bichons frises are the new rage. Small, white, and descended from water spaniels, they hail from the Canary Islands.

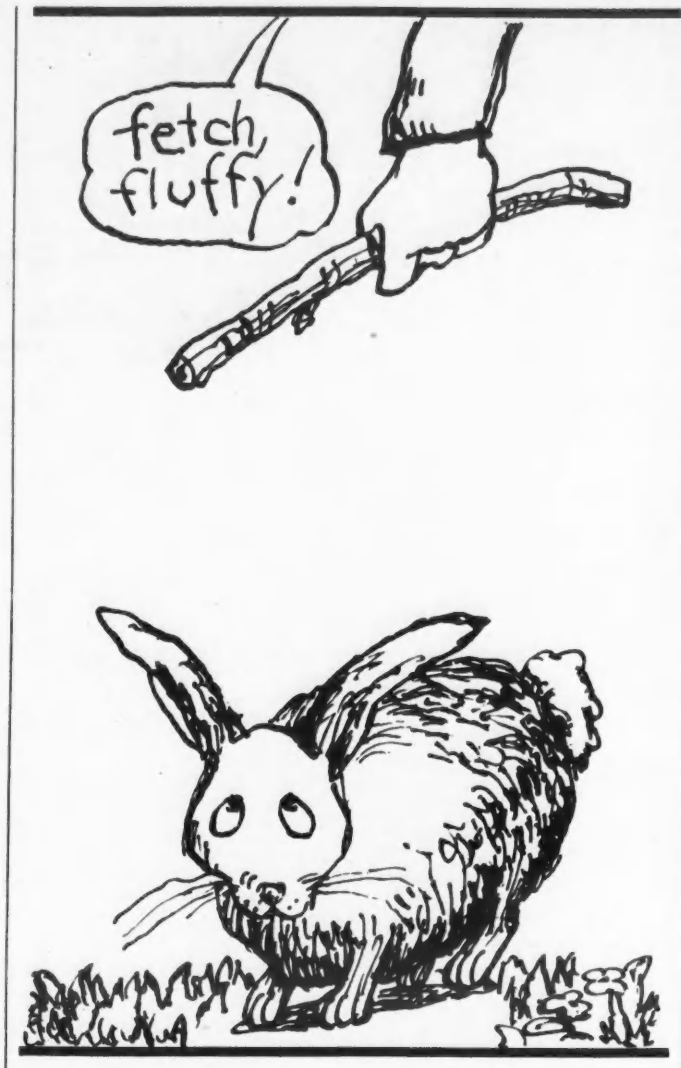
Trivia is the trend setters' trend.

"The growth in the trivia industry has been phenomenal," says Ken Paradiso of Professional Software Incorporated. The company has just introduced a computerized trivia game, Trivia ever, to what it claims has been "instant success." "This is a fad, but it's deeper than just a fad," Paradiso said. "It's a social phenomenon." From 1981 to 1984, trivia games catapulted from a $600,000-a-year to a $1-billion-a-year business. PSI, after spending $400,000 of its own, monitoring teams playing Trivial Pursuit, designed a package that can be played on or off the computer, between opponents of different ability or learning levels, and for specified periods of time.

"It's an all-win situation," Paradiso claims. "If you win, it's an ego hit right there, but if you get it wrong, it's no big deal either. No one cares." The game will soon be carried in the Sharper Image catalogue and by K-Mart, WaldenBooks, Sears, and MacMillan Books.

* * *

Are these earth-shattering? Of course not, though there are plenty of people *trying* to espy that truly important trend, plenty of stargazers aiming to hit the ultimate — the Megatrend Spot. The recent soothsaying dialogue between Nigel Calder and his microchips, for instance, may be what we've been waiting for. "Filter out the wishful thinking and willful doom-saying," the *1984 and Beyond* jacket reads, "feed in reasonable expectations about what people in power will do, rather than what they ought to do, and the verdict is plain. Northern civilization will soon come to an end and the Brazilians will inherit the earth." □



Marriage, we know now, is a relatively slow mover, though motherhood is gaining, and fidelity in noncontractual arrangements is as valued as stress reduction and joint custody. The female vote is very hot, as is the Jackson Pollock look in shower curtains, and Monet-at-Giverny florals in corporate dining rooms.

Illustrations by Heidi Stetson

A thin line

The plight of anorectic men

by Neil Miller

The March 6, 1984, edition of the *Star* reported that rock performer Michael Jackson's weight was down to 120 pounds: "Big weight loss alarms family. He weighs less now than at age 15." The tabloid quoted Jackson's sister as saying, "He doesn't eat enough to keep a bird alive." Four and a half months later, in its July 24 edition, the *National Enquirer* was sounding the alarm that the 5-9 Jackson weighed only 105 pounds: "Michael Jackson Has Anorexia — the Disease that Killed Karen Carpenter." The newspaper claimed that on some days Jackson eats only three spoonfuls of "ground-up food," while on Sundays he eats nothing at all. One of those infamous *Enquirer* "insiders" quoted Jackson's worried mother this way: "When he gets up each morning, Michael weighs himself. He stands in front of the mirror and pinches the flesh on his ribs and if he has just the slightest amount of weight on him, he looks disgusted."

Of course, it's advisable to view information from the *Star* or the *Enquirer* with a healthy dose of skepticism, if not outright disbelief. But one can at least say that the subject of male anorexia has made it to the checkout counters of supermarkets across America. The most fashionable illness of our time has finally crossed the gender gap.

The formal criteria for anorexia nervosa are identical for men and women. According to the third edition of the *Diagnostic and Statistical Manual of Mental Disorder*, determinants of a diagnosis of anorexia include acute fear of becoming obese, loss of at least 25 percent of one's original body weight, and refusal to maintain normal weight — none of which can be attributed to a physical illness. In most cases, anorectic males or females have severe perceptual problems: they simply have no idea of what their body really looks like, of how thin they actually are. As Tom (not his real name), a Boston college teacher and "recovered" anorectic, says, "The thing that is so frightening about the whole experience is that to anyone with eyes it must have been apparent that I was extremely thin. And yet, I was totally unaware of it. I had no sense of body image, absolutely zero."

Anorexia has been associated with society's expectations for young women to be thin. In our culture, men have generally not felt such pressures: the ideal all-American male was more the football-playing type. Now, with the "new androgyny" popular among the young, and with growing pressure on men of all ages to be lean and fit, things are changing.

Although the number of male anoretics is still only estimated at five to 10 percent of all anorectics, male eating disorders are being discussed openly for the first time. (Numbers of male bulimics — those who try to keep off weight by binging and purging — are also estimated at about five to 10 percent of the total.) But these figures may be skewed because men often don't view themselves as possible anorectic victims and therefore don't come in for treatment. Even though Tom's clothes were literally falling off him, and he was feeling weak and cold all the time, he refused to listen to friends and family who said he had a problem. "When people told me I was too thin, I would think they were either extremely jealous or just liked fat people." Even after an "objective" exercise teacher who hadn't known him previously convinced him something was wrong, he never consulted a specialist, nor did the other two anorectic males I interviewed.

One reason for this resistance may be that "men are reluctant to come in for a problem that people are going to say is 'a woman's problem,'" says Dr. Robert Herzog, director of the Eating Disorders Clinic at Massachusetts General Hospital. Dr. Arnold Andersen, director of the Eating and Weight Disorders Clinic at Johns Hopkins Hospital in Baltimore, who's considered the nation's leading specialist in male anorexia, adds, "In men, there may be an under-recognition and a delay in diagnosis. Identification is slower because people tend to look for organic causes. It may not even be within the thinking of health and psychology professionals to inquire if a male might be anorectic."

Male anorectics tend to come from the same middle-class or upper-class backgrounds as their female counterparts. Often, they are highly successful professionally. For example, one group of men Andersen treated at Johns Hopkins over an extended period was composed largely of professional and managerial types; several were PhDs. A group of eating-disordered men in a therapy group that Herzog ran at MGH were predominantly

AP/WIDE WORLD

Is Michael Jackson anorectic?

"bright medical students or graduate-business-school students," says Herzog. "They were Yuppies, or whatever you want to call them."

Afflicted men also frequently have some of the same personality characteristics as anorectic women; they tend to be self-critical perfectionists. Often they have a need to assert control over their lives, and they see restricting food intake as a way to do that. One man who worked in a college dining hall while he was anorectic says, "I was starving, but I was exerting control [by not eating while at work]. I couldn't control my life, but I could control the apple pie, which I had to cut into 50 pieces every day. I would leave the job hungry, but I felt I had accomplished something."

As with the women, anorectic males are often overly compliant and eager to please. Another formerly anorectic man, Bob (not his real name), a public-relations director at a large Boston social-service agency, first became anorectic while in the ninth grade. "Unlike my brother, I was a good boy," he says. "I couldn't rebel. I couldn't drive fast cars and get drunk like he did. I always wanted to please my parents and teachers." Bob says he was so obsessed with eating that he used to pin up pictures of food in his high-school locker.

But there are some significant differences between men and women plagued by anorexia. Many male anorectics, are obese as teenagers, Andersen notes, and this is not the case with most young anorectic women. Bob, for example, "plumped up starting in the sixth grade" and from then on had a history of fluctuating weight. "I always thought that when things weren't going well, thinner was the place to be," he says.

It used to be assumed that males who became anorectic were extremely disturbed, far more so than young women with the disorder. That isn't necessarily accepted today. Still, "a number of researchers have shown that, in males, anorexia is compounded by greater problems than in females," says Dr. David Garner, director of research in psychiatry at Toronto General Hospital. Andersen has also found that though many female anorectics have a "mild version" (losing less than 25 percent of body weight), when heterosexual men have the syndrome, they have a "full-blown" case. That is not the pattern among homosexual men, however. Because of the stress on thinness in gay-male culture, "I think we might expect to see more of the mild anorectic [among gay men]," Andersen says. In this sense, patterns of anorexia among gay men may be more similar to those of women: in both groups, social pressure to be thin is strong, and individuals may experience a wider range of symptoms.

* * *

Anorexia nervosa, emphasizes Andersen, is "a maladaptive pseudo-solution to some kind of developmental crisis." And though, for many people, such a developmental crisis occurs in their teens, the disorder can also be found in prepubescent males and in the 35-to-45-year-old age range. In fact, Andersen has treated a number of middle-aged men — a group rarely thought of as suffering from anorexia. He emphasizes that for such men the disorder can be triggered "when your boss tells you you are not competitive because you are fat, or there is an extramarital affair in which you are not competitive." Development and developmental crises, he maintains, "do not end when you are a teenager. Middle-aged executives and professors have met crises in which their solutions came in the form of losing an extreme amount of weight." At whatever stage of life anorexia occurs, what usually begins as an effort to lose a few pounds takes on a life of its own. As to just why that happens, "it is a mystery," says Andersen.

Unlike Andersen, other researchers identify the major problem confronting anorectic men as conflict about sex and sexual identity. "Large numbers of male patients with anorexia have difficulties in these areas," says Garner. "They may be homosexual, they may have morbid concerns or fears about sexual adequacy, or they may have tremendous fears about sexuality. A considerable proportion of males demonstrate a repudiation of masculinity."

Not only does a man appear more stereotypically "feminine" when he is extremely thin, but excessive weight loss is accompanied by a fall in testosterone levels (male sex hormones), often to one-tenth of the normal level. (This can be seen as parallel to the many anorectic women whose menstrual flow stops.) As a result, these men essentially cease to be sexual beings, again analogous to the prototypical teenage woman who loses an extreme amount of weight in order to regress to a pre-sexual state of development. The association of anorexia with sexual conflict may explain why Herzog, Garner, and certain other researchers have found a disproportionate number of troubled homosexuals among anorectic men.

One example of sexual conflict manifesting itself as anorexia can be seen in the case of a Boston-area gay man who became anorectic following his first heterosexual encounter, an experience that did not turn out happily. Unable to accept his lack of interest in women or his attraction to men, he saw his weight drop from 180 to 118 pounds. After being asexual for a few years and putting much of that weight back on, he says, he finally decided it was time to come out of the closet. He found a man he was interested in and tried to make himself desirable — by losing weight. Before long, the anorectic pattern took over again. In the latest episode, he thinks his anorexia "was a result of refusing to accept a mature homosexual role." And in both episodes, he says, "In my mind, not eating has the combined effect of punishing myself and improving myself at the same time."

In the cases of heterosexual

Continued on page 14

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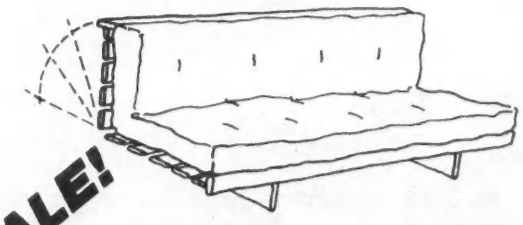

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Equal writes
Paying up
Contributing to the future

by Susan Stobaugh

HEIDI STETSON

The Council for Financial Aid to Education just released its annual tabulation of gifts to universities and colleges. No big surprise that Harvard is at the top of the list with $126 million, but rather a shocker that Smith, the top women's school, got only $16.4 million. It's not as bad as it first looks, though, because the Harvard figure includes graduate and professional schools and almost four times as many alums.

Still, these numbers made me think about how, just 15 years ago, many prestigious colleges were for men only — Yale, Princeton, Williams, Dartmouth, Amherst, and the military academies. And how many coed schools, such as Harvard, restricted the number of places available to women. Now, Harvard admissions are sex-blind, and the Council for Financial Aid to Education could find only nine private men's colleges in the entire country, most of which have names starting with "Saint" or "Sacred." Equal access to first-class education is a battle women have more or less won, but I wonder whether we've played fairly.

By the end of the 1960s, no one was seriously making all the old arguments that admitting females was at worse injurious to a woman's health and at best a distraction to men. But alumni did argue against the wholesale admission of women on the grounds that the country would suffer from a dearth of leadership if the number of men were reduced and the schools would suffer financially since female graduates don't give as much money. Kingman Brewster, when president of Yale, had to keep assuring alumni that Yale would always produce 1000 leaders a year (for "leaders" read "men"). In a year when the Democrats have nominated a woman for vice-president, one can argue that Yale has fulfilled this promise, even as the number of male graduates per year has dropped well below the magic 1000 figure.

However, the council's statistics on alumni and alumnae contributions lend credence to the fears about financial support from women. Let's consider Amherst and Vassar. They're mirror images of each other — traditionally single-sex schools that recently went coed. Typically, the largest financial support comes from older alumni/ae, so the presence of a few untraditional types in the most recent years won't have much of an impact on the overall level of giving.

As it turns out, giving per alum was remarkably similar — $285 for Amherst, $283 for Vassar. But — and this is a big but — the timing of the gifts is different. Vassar alums give only 61 percent as much as the guys from Amherst while still alive, but they give more at death. Although that may seem fair, it doesn't work out as well for Vassar. If the $1000 I give to Amherst at 30 is safely invested, it'll be worth more than $100,000 by the time I die at 70. By and large, schools are better off receiving small amounts right along than a big jackpot at death (not that they don't court the big jackpots, too, but you get my drift). The Amherst/Vassar figures bear this out: though Vassar has almost twice as many alums, its endowment is virtually the same as Amherst's. Radcliffe officials confirm a similar pattern. They tell the story of an alum who had given only token amounts over the years but died recently leaving the college a large sum.

Why do women wait until death to support their schools financially? Traditionally, women had little money and less control. Working women have always earned less than their confreres, and daughters who inherited money typically got it with trustees attached. Although, statistically, women control more than half the money in America, that's primarily because they live longer than their husbands do. Not until Harry's out of the way do they have a chance to give big to their alma mater.

There's also no denying that women are more averse to risk when it comes to financial dealings. For good reason. Recognizing how limited their opportunities are to acquire wealth, they're fearful that if they don't hang on to what they've got they'll have a long and poor old age. It's safer to give their money away when they're sure they won't need it anymore.

It's easy to see why the traditional pattern developed. But what about younger women, who have access to better jobs and higher incomes? Flipping through computer cards for the Radcliffe 10th-reunion class, for example, reveals business addresses at fancy law firms, investment banks, consulting outfits, television stations, hospitals, and newspapers. It's a successful and well-connected group. But Radcliffe grads 10 years out gave substantially fewer and smaller gifts than did their Harvard classmates. The "new woman" may twirl a VISA card in her date's face, but she doesn't give as often or as generously to her schools.

This discussion is meant to be more than just a civics lesson. Sure, we should all support charitable institutions, political candidates, and worthy causes because it's the right thing to do. But let's also recognize that failure to do so will lead to a decline in women's influence at a time when we are seeking more of a leadership role, not less. Checkbook voting is as important as anything done at the polling station. History has shown that progress on women's rights is not an inexorable movement forward, and it's a mistake to think that advancements made over the past 15 years can't be undone. What a shame if all those old fogies who predicted doom for any college that admitted a lot of women were proven to be right.

Of course, money isn't the only conduit for influence. Sweat counts, too. Since Anne Hutchinson formed a prayer group in 1640, women without resources have effected changes through volunteer associations. Women have volunteered to educate other women, care for poor widows and orphans, improve public health, abolish slavery, advance women's rights, create playgrounds and circulating libraries, provide child care, and test lakes for acid rain. Long before women had the vote or significant property rights, associations like these were a means of doing good and being influential.

The Schlesinger Library at Radcliffe recently sponsored a conference for representatives of women's voluntary organizations in Boston. There was a lot of white hair in that room, and when the meeting adjourned to the third floor, an elevator that could fit only four was plainly inadequate. The difficulty of attracting young members (meaning those under 50) was one of the topics of conversation. Said one woman, "I spent my life raising children and doing volunteer work, but my daughter's a lawyer and she doesn't have time to do this sort of thing." One participant exhorted her fellow organizers to recruit retired women; they at least have spare time.

Anne Firor Scott, a history professor at Duke who has spent the year at Radcliffe studying women's voluntary organizations, reports that though working-class women can still be found volunteering, upscale women have all but dropped out of the volunteer scene. So organizations have begun to compete for them by creating projects that are more fun and less demanding.

The Museum of Fine Arts exemplifies this trend. Traditionally, socially prominent women in Boston were *asked* to join the Ladies' Committee. Once admitted, they were expected to spend between 10 and 30 hours a week giving tours, manning the information desk, organizing programs, and serving public teas. Like many volunteer groups, the committee began to notice that fewer young members were interested. So the Museum Council was formed in an effort to bring in the new generation. To be more appealing, the coun-

Continued on page 14

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The Northeast Computer Show, with its five hundred displays and exhibits is the largest public computer show on the East Coast, and the only event in which all of the major factories participate including IBM, Apple, AT&T and Digital (to name only four). All of the major distributors, dealers and retailers are also in the show, which means every computer product made is represented.

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You can purchase tickets at the door or in advance through the mail. Admission is $7 per day for adults and $3 for children. Four-day tickets are $15 and $6 respectively. For advance tickets send your check payable to the Northeast Computer Show, 822 Boylston Street, Chestnut Hill, Mass 02167. Tel: 617-739-2000.

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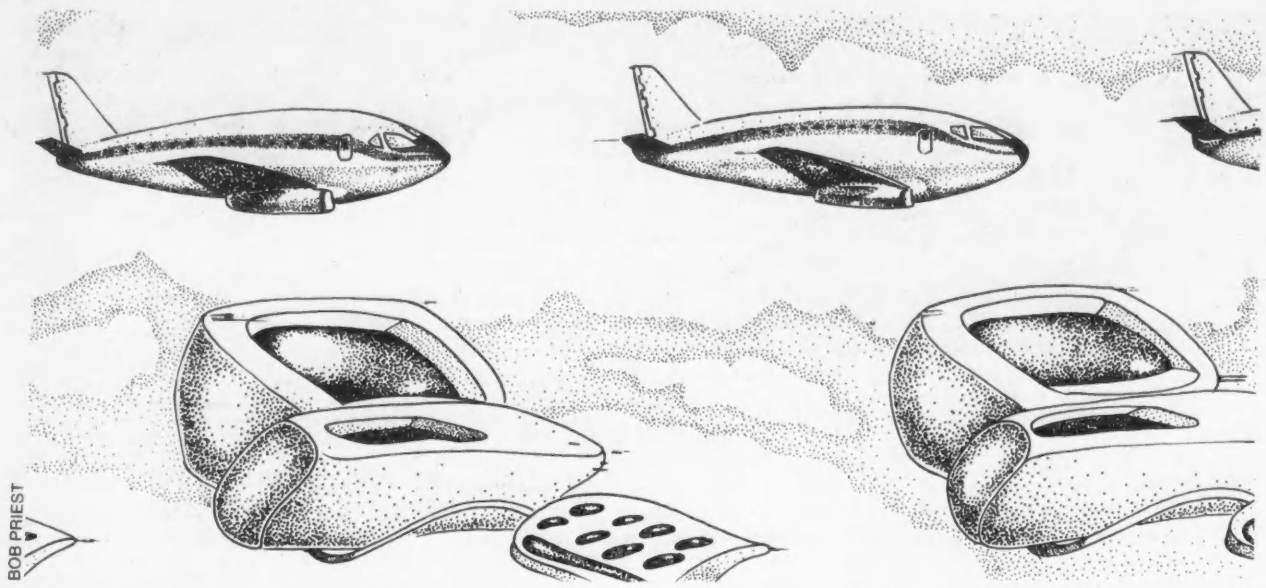

Computers etc.

Fare play

Scheduling your own flights

by Peter W. Mitchell and E. Brad Meyer

The big problem with home computers (as opposed to small-business machines) is finding something they're really good for. Despite Commodore's TV commercials, kids without computer experience are *not* doomed to failure in college. Learning to write programs in BASIC usually turns out to be as boring as it sounds, and many home computers purchased in the past couple of years have started to gather dust.

But not the machines whose owners have discovered the pleasures of telecommunication. With the aid of a phone modem and communication program, any home computer can provide quick access to a rapidly growing variety of useful services. A few weeks ago we discussed one example — the electronic bulletin-board systems (BBS), from which you can "download" free public-domain programs into your computer. In this and future columns we will explore several other things you can do with "on-line" services. Now you can become your own travel agent, using the computer to find bargain fares, explore flight schedules, and order tickets. Or become your own stockbroker, using your computer to obtain current trading data, analyze your portfolio, and transmit buy/sell orders directly to the New York Stock Exchange. Or go "on-line" with the world. Your computer can become part of the worldwide Telex network, send telegrams via Western Union, correspond via electronic mail with other modem-equipped computers, or transmit letters electronically to a distant city for printing and same-day delivery.

Today we will focus on air-travel planning. The *Official Airlines Guide*, a book the size of the Boston telephone directory, is revised and published every month. It lists the schedules and fares of all commercial flights, both direct and connecting, to any domestic or overseas destination. The OAG has long been the prime information source for travel agents and frequent business travelers. Now it is available in electronic form to everyone via CompuServe, the largest, broadest, and lowest-cost nationwide computer data bank. Happily, the electronic edition of the OAG has been given a dual personality: it's efficient, so that experienced travelers get desired information fast with a minimum of typing, yet patient, so that novices can get the full details and explanations they may need. Here is a step-by-step example showing how it works.

First, of course, you need a computer, a phone modem, and a "terminal" (communication) program. Any computer will do, even the Commodore VIC-20, currently selling for as little as $70 in toy stores because it will soon be replaced by the more powerful Commodore 16. Add the plug-in VIC modem for another $70, plus a communication program such as "Terminal 40" from Midwest Micro (about $30). The total outlay for this minimal setup is about $170, and a trial subscription to CompuServe comes with the modem.

To access the OAG, just call CompuServe's local number. When it answers (with a high-pitched tone), activate your modem and "log on" by typing in your ID number and secret password. Then type GO OAG, and in a few seconds CompuServe will switch you over to the computer containing the OAG data bank.

For our example, let's suppose you want to go to Columbus, Ohio, in mid-September (we won't ask why). Naturally you'd like a low fare, so that's a good place to start your electronic "dialogue" with the OAG data bank. If you happen to know the standard three-letter airport codes, just type:

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which tells OAG that you want fare data for flights from Boston to Columbus on September 15. Now, you probably don't know that CMH is the airport code for Columbus, but that's all right; you can type in the city and state instead. If you type only the city names, as in:

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/F BOSTON; COLUMBUS 15 SEP
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the OAG computer will display on your screen a list of nine Columbuses (Columbi?) in different states and ask you to pick the one you want.

Then the OAG gives you another menu of choices: do you want information only about direct flights or also about those involving connections? Only about first-class and coach fares or also about advance-purchase excursion

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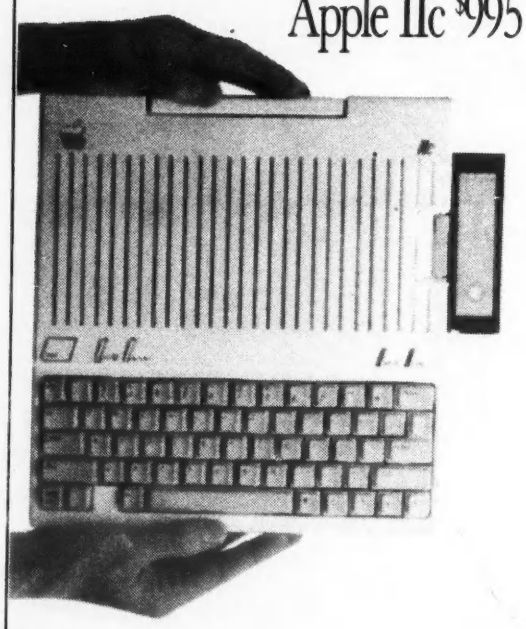

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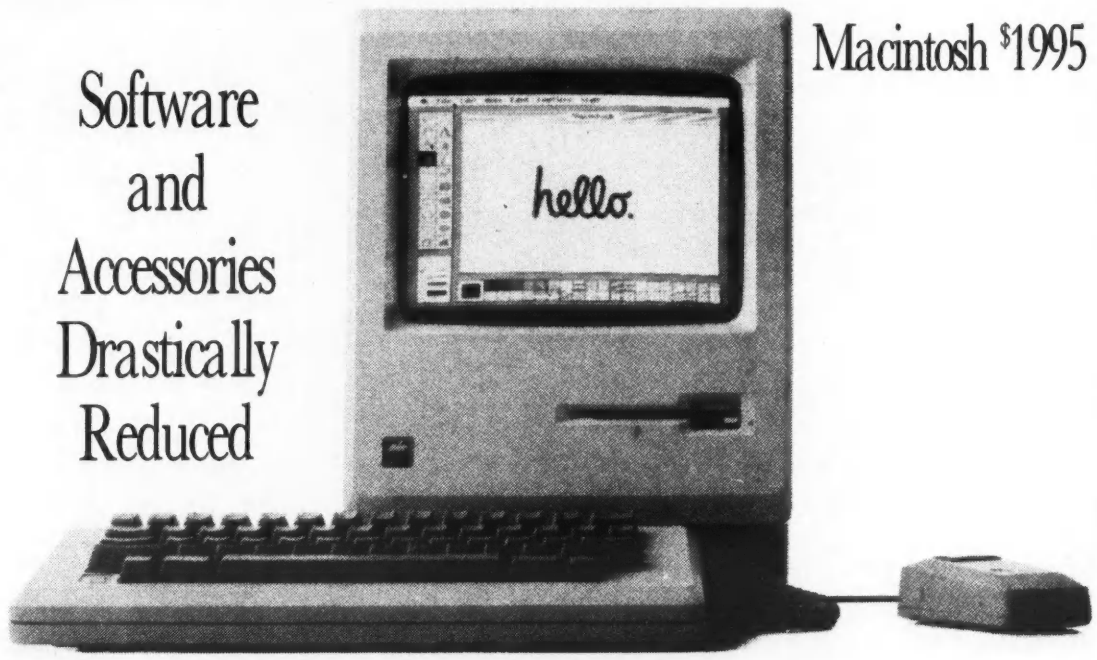

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by Robert Nadeau

Sally Ling's is Boston's first venture into hyperdeluxe Chinese dining. Fried rice on fine china is familiar enough in New York and Los Angeles, but some Bostonians will be shocked at the prospect of paying French-restaurant prices — up to $28 per person for a prix fixe "tasting dinner" — for Chinese food.

Having long argued that Chinese food is superior to French haute cuisine, this column is finally put to the test by the opening of Sally Ling's. My thoughts are various and contradictory: Sally Ling's is one of the most beautiful luxury restaurants in Boston. By drawing the menu from all major Chinese culinary regions, it has made novel combinations available. But Sally Ling's has an essentially conservative menu. Almost every dish we tasted, except the soups, is done as well elsewhere in Boston, but you would need about six or seven elsewheres to get the whole effect. Sally Ling's kitchen does not innovate as well as Boston's best French ones: it emphasizes preparations rather than ingredients. In this it is more competitive with old-fashioned French restaurants than with nouvelle cuisine. I still think Chinese food is better than French food.

If it all adds up, what it adds up to for me is that Sally Ling's is one of Boston's most interesting luxury restaurants, but not the best Chinese restaurant in the area. Sally Ling's needn't be so expensive. One could enjoy the setting and atmosphere with some $3 appetizers, a dish or two in the $10 to $15 range, and a final tab about the same per person as a banquet at Carl's Pagoda, Chang Sho, Peking Duck, Lucky Dragon, Golden Palace, or any of my other current faves for particular dishes.

We ordered two of the tasting menus, the Peking duck version ($25 per person, minimum of two persons) and the "tasting dinner" ($28, same terms). There is also a lobster dinner. The tasting menus brought appetizers, soup, four dishes (in about half-portions each), and a fresh-fruit platter. Our waiters were willing and able to subdivide the dishes such that four of us shared the two tasting menus — a 13-course banquet, not counting some duplications.

For example, one menu started with six deep-fried scallop balls, as simply and nicely fried as they could be. Standard duck sauce and hot mustard were available as dips. The other menu had an assorted fried appetizer with four of the scallop balls, a superb spring roll, and two fancy shrimp toasts (shrimp paste on toast, the whole deep-fried), each with an embedded shrimp tail.

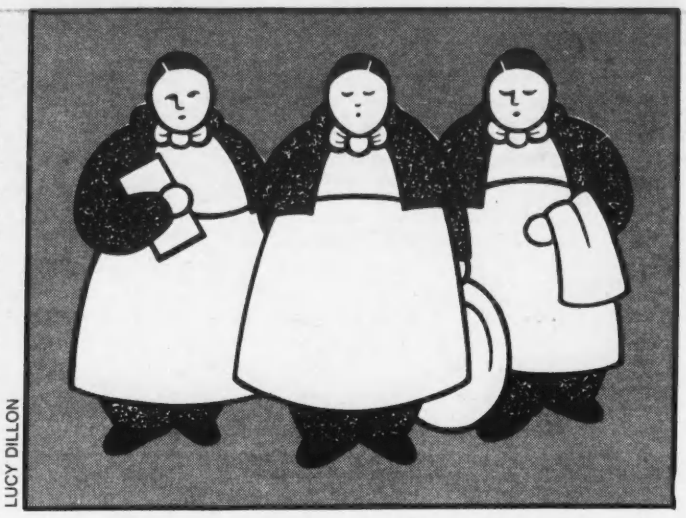
Soup was the course where Sally Ling's chefs really showed their stuff. Both soups we tried had fabulous stocks — rich and fresh-tasting. The stock was probably done with fresh poultry and pork, in the ancient way of Chinese "superior stock," a trick rediscovered by the nouvelle cuisine chefs of France not 30 years ago.

Our Peking duck dinner brought a rich consommé filled with julienne of napa cabbage (fan choy) and bean curd. Elegant yet almost buttery rich. The tasting-dinner soup was a dinner in itself: the same stock was peppered up and served in a sand pot filled with cellophane noodles, shrimp marinated in egg white, sea and bay scallops, squid, bits of white fish, straw mushrooms, snow-pea pods, and slices of carrot cut into five-lobed flowers. Each item was just done, so the sand pot was obviously a serving piece, not a functioning slow cooker.

A pause here for hot towels. Then came the Peking duck, served first as crispy skin. (The dish was first introduced to the table, as in French service. Pleased to meetcha, duck.) The French sometimes decorate such dishes with fresh flowers; Sally Ling's had the most remarkable chrysanthemum cut from a carrot I have ever seen. The waiter made up the traditional sandwiches of duck skin wrapped in a pancake with hoisin sauce, plus scallions and cukes for extra crunch. So all we had to do was munch the most exquisite single morsel ever designed by human beings.

Our waiters then portioned the four dishes from the tasting dinner onto our plates. The innovation was chicken with strawberries. The idea looked like several nouvelle French dishes that use fresh fruit in a main course. Ironically, fresh fruit in main dishes is traditional in several cuisines of Southeast Asia. This dish was pleasant but mild, a high-quality moo goo gai pan with strawberries sliced in. Hunan fish was a fine version of sweet-and-sour-and-hot whole fish served in Mandarin-Szechuan restaurants. It was either made with fillets or deftly boned in the kitchen. The fresh fish flavor miraculously came through a vivid medley of ginger, onion, hot pepper, and diced sweet red pepper. Sally Ling's steak, in a darker, slightly sweet sauce, also hit the hot notes. Eggplant Peking was my final favorite, a surprisingly pretty stir-fry of a tricky vegetable, in a dark, sweet sauce. Taken as a group, the tasting-menu entrées showed a strong Northern Chinese emphasis, perhaps for contrast with the Southern-style seafood soup.

The Peking-duck follow-ups were Southern-style dishes. The duck meat was sliced into long shreds and served in a spicy sauce over crisp noodles. Shrimp and mixed vegetables were stir-fried and presented in a simple white sauce. There was a yang chow fried rice (the no-soy, white kind with peas and carrots, ham and eggs). And my favorite of the four: a bit of bright green Chinese spinach, exquisitely flavored.



LUCY DILLON

The spinach reminded me that the strength of Southern Chinese cooking is its fidelity to fresh ingredients in deceptive, simple-looking preparations. While drawing from all Chinese regional styles, Sally Ling's is leaning toward the more highly-seasoned and sauced dishes of North China and the Szechuan dishes popular there. But the spicy flavors were somewhat refined, so three of my four favorites (the seafood soup, spinach, eggplant, and Peking duck) were simple dishes.

Time for another hot towel. Dessert was a grand platter of American fruit — watermelon, cantaloupe, honeydew, kiwi, strawberries, grapes, and wedges of fresh pineapple. And a cup of weak jasmine tea, the first tea of the evening. Sally Ling's has Chinese beer, obviously ideal with this food, and the bar has found the ideal proportions for gin-and-tonics and Campari with soda, two very good ways to prep.

Service, by tuxedoed captains and waiters in white, is New York's finest. They were especially good at subdividing our tasting dinners. Bostonians may be a little put off by the number of times they will be asked how everything is and would they like another drink.

The decor of Sally Ling's is lovely and very new to Boston. The entrance takes you past etched-glass dividers into one of two modern dining rooms. Abstract paintings and a couple of large sculptures elevate the mind for an important dining experience. □

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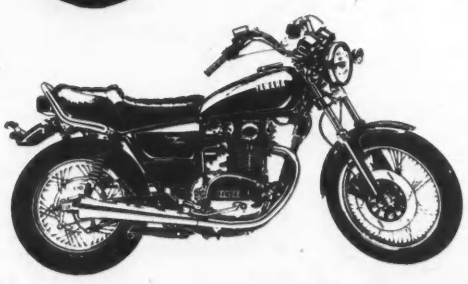

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Food

Wild things

Picking and pitting by the sea

by Ariel Swartley

DAVID A. KRATHWOHL

Blueberry picking

There is usually a point every summer when my life's companion (who is not a nature lover) and I (who am) find ourselves rib-deep in a field of thorns, trading sententious maxims. "Full many a blueberry lives to blush unseen." "A woman's reach should exceed her grasp." "A beach plum in the hand is worth two fatter ones farther back in the brush."

We'll always remember 1979's spicy grape jelly and last year's blackberry pie, but wild-plum plucking or grape grasping is less a practical than a philosphical activity for us, one that involves issues of perspective (How come I didn't find big berries like yours in that patch?), of perseverance (You're quitting *now*?), and of courtesy (I tried to leave some of the ones growing above the leaves for you). Every year we rediscover that picker's zen that transforms a barren-looking field into a carpet of blueberries in a sudden single jolt of recognition.

There's another jolt of sorts when you get the booty home. Jelly-making is a hot and sticky task. A pie takes four cups of almost perfect berries. Wild things need to be pitted, sorted, and strained. And given the choice between a bottle of homemade fox-grape vinegar and a bottle of Scotch for Christmas, most friends would sooner the Scotch. Yet in the past couple of years there have been so many people out in the bush with Thoreau in their heads and buckets on their arms that the beach plums have been gone before I got there.

Hope, it seems, springs eternal, and Euell Gibbons's books still sell. I like to think of myself as a hardhead. I won't take a chance at a carnival for fear of getting a wooden nickel, but I've gathered acorns fully believing that once roasted they're going to add a sweet and nutty flavor to muffins. I've dug up chicory roots, washed them, baked them, put them through the blender, and actually been surprised when the coffee I brewed from them didn't taste like the vacuum-packed New Orleans variety. It's embarrassing to admit this.

I'd like to be able to report that I've learned my lesson — that is, if no one's come up with a cultivated version of what you're picking, then don't bother. The wisdom of the ages is telling you the fruit's not that good. Nevertheless, the rose hip is still capable of leading me astray. The hip (fruit) of the salt-spray (or seashore) rose looks like a cherry tomato — bulbous, smooth-skinned, and a chipper red-orange. Wild picking often leads you into close communication with bugs, blights, and molds, but the plump-cheeked rose hip seems never to have known a worm. The hips grow about shoulder-height along roadsides and beaches, sit above the thorns, are bright enough to be visible in a thick fog, and generally couldn't say "Pick me" any louder. And so I do.

The trouble is, for all the vitamin C in those pretty cheeks, rose-hip jelly is a sour consolation, and rose-hip pie is unthinkable. One year I followed a friend's recipe for rose-hip extract imagining I might stir it medicinally into orange juice or tea during a long Maine winter. The nine jars of cloudy yellow liquid looks impressive on my pantry shelf — made me feel quite the country cook, oh yes. I left eight there when I moved away.

I've tried drying rose hips on screens, and threading them as a New England alternative to those chile-pepper Christmas wreaths. No luck. Still, there I was this summer, reaching for rose hips when the blackberries were looking thin and underripe. (The two bushes often grow side by side and ripen together in July and August.) After a couple of pithy pronouncements from my companion on the fickleness of pickers who change fruits midstream, I figured my only defense was to come up wth an edible rose hip recipe at last.

In a minute, then, Cape and Islands chutney; but first a word about quantities. We're not talking about home canning here. We're talking about playing at the pastoral life, not living it; about stepping on a two-inch thorn when the berry bucket's only a quarter full; about mosquitos, poison ivy, sudden rains, and bad seasons. In other words, these recipes are designed for us summer vacationers who find a half-hour nature walk sufficient philosophy between long liedowns on a beach towel.

Cape and Islands chutney

(makes 10 to 12 ounces or one-and-a-half jelly jars full)

1 cup wild blackberries, washed and picked over;

1 cup rose hips, washed, quartered, and seeded;

Juice and zest of ½ lime;

1 cup brown sugar, firmly packed;

4 cloves;

1-inch cinnamon stick;

6 peppercorns or ¼ teaspoon ground pepper;

⅔ cup cider vinegar or a combination of white and balsamic vinegars.

Mix all ingredients in an enamel or stainless-steel saucepan. Bring to a boil and simmer, uncovered, until the rose hips are tender. Cool. Pack the chutney into a very clean screw-top jar or jars. Cover the jars and refrigerate. Serve with cold chicken, roast pork, or curry.

* * *

A single cupful of wild blueberries or strawberries isn't a problem. If you really can't eat anymore now, you can always put them into pancakes tomorrow. But wild fruits of the seashore — like the dewberry (the blackberry's low-growing less-refined cousin) or the beach plum — have unpleasant pits and seeds that need to be strained out. There's always jelly — but dessert sauce is faster.

Wild syrup

Serves six

1 cup dewberries, rum cherries, or beach plums, washed and picked over;

½ cup sugar (you may want a bit more for beach plums unless they're very ripe, a bit less for dewberries);

¼ cup brandy;

¼ cup water.

Mix all ingredients in an enamel or stainless-steel saucepan and boil uncovered over medium-high heat until the fruit is soft and the syrup begins to coat a spoon. Mash the fruit against the side of the pan with a spoon before straining the sauce into a heat-proof pitcher. Cool.

Peach semi-Melba or summer cottage pudding

Serves six

3 very ripe peaches (the ones you took to the beach two days ago and forgot to eat);

1 pint vanilla ice cream;

wild syrup.

Halve and pit the peaches. Fill each half with a scoop of ice cream. Drown them in syrup.

* * *

Possibly you may think me a bit aberrant in my willingness to go out and get my elbows bitten and my knees scratched just for the chance to make sundaes and imitate David Carradine in *Kung Fu* ("So, grasshopper, by looking where the berry isn't we see where it is.") In defense, I'd like to point to Elizabeth Post Mirel, author of *Plum Crazy: A Book About Beach Plums* (New York, 1973). The title is apt: Mirel has a

Continued on page 15

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Overseas Highway to Key West

End game

On killing time in Key West

by Bruce Morgan

No one could prepare me for the dazzle of ocean along the road that skipped over coral islands for a hundred miles into Key West. The colors were a knockout.

Turquoise emerged as the anchor against which the other tints played: violet featherings on the surface, aggravated when a breeze scuffed across the ocean skin; tan and mustard-yellow splotches in the birdbath depth near the highway, reflecting sandbars and boulders submerged there; and blots of dizzying green that spread through the water like kicked-over paint. You could see most of these same permutations in a back yard in New Jersey; it's just that here they were achieved without benefit of leakage from rusted drums.

The heat in Key West was something else no one really prepared me for. Unlike rock-ribbed New England, where even in clambake weather there's a chilly ledge below the heat, Key West in summer has layers of burning that just go down and down; the town is a skillet atop a bonfire. Lots of people love the place for that. They come, they sprawl, they grow stupefied and brown.

I met one such suntanner in the pleasantly mildewed, sinking frigate of a hotel where I booked a room. This guy didn't waste a minute of solarity. He wore his straight blond hair slicked back into a helmet, and at night, alone in his room, he sang nasally above the thump of a guitar. But tanning was his métier. One cloudless afternoon, slathered with coconut oil from ear lobe to toe, he lay back, palms up, in minimal black trunks on the hotel's rooftop terrace. To cool himself he kept a garden hose gurgling beneath his chair. After several hours, the terrace brimmed over the gutters, and water streamed down the walls of the lobby below, pooling in the corner by the Pepsi machine. No harm done. Love the tan.

A newcomer had to make allowances for the excruciating warmth. It was no good pretending to be used to it; I've never been hot like that before. The world seems held at a broil indefinitely. Everything slows down and turns dreamy. This explains why the plants in Key West have plumped up to the size of cottages; why the glossy black palmetto bugs underfoot resemble compact cars; why every long-term resident drifts around addled, smiling, and beautiful. It's the Key West effect. "We try to get all our work done in the morning," a friend warned, "because in the afternoon down here it just gets *so hot*."

Key West is a hodgepodge settlement of 30,000 people steaming along at the coral tip of Florida and devoted to life, liberty, and the pursuit of air conditioning — not necessarily in that order. I mean, life is terrific. Liberty is fine. But air conditioning is the great enabler; it makes the rest worth having. Cold air flows through town like money through a bank. It whets the appetite and brings woe by its absence. To shuffle past a real-estate office just as the door swings open, and to feel that reliable cool wavelet engulfing your ankles, is to be sated like a millionaire.

The best parts of this town are excessive, the parts that leak out and spill across the fences. The best parts are wanton; the loveliness of the place bursts through as night comes on, when the radiant dusk, the pastel neon tubing of the bars, and the candle-filled paper lanterns bobbing in the hollows of the side yards accumulate. The aroma of the plants at night can grab you like a mugger: buttery, earthen smells wafting heavily above the wine scent of grasses, leaves, and vines.

Walking a back street late one evening, I drew near a rambling frame house where six or seven people had gathered in the kitchen. I could see them all through the sieve of the screen door. A radio on the wooden table had been tuned low; a man and a woman were dancing. The others leaned back in a cameo of such pacifism that I almost walked in, sat down, and uncorked a bottle myself. I was sure they wouldn't have batted an eye.

It was as if, because we shared a neighborhood where the coins of succulence had been so richly stacked, human intimacy could be dealt with a freer hand. Solid walls were rare. Instead, the houses came perforated with a mix of panels, shutters, and clouded-glass louvers — fat slits of light among the jungle growth.

Key West is Florida and then some. Not only geographically, but in terms of temperature, verdure, and attitude, the town reflects a willingness to go that extra mile. If it's hot in mainland Florida, it's gruesome in Key West. If the botanical life near Miami seems strange, lovely, and abundant, here it explodes into another dimension. If the populace of the rest of Florida appears easygoing, Key Westers camp in the bars and barely move.

People tend to get up late — and stay up late. The daily routine has been rotated three or four hours from the norm. Breakfast is a word meaning eggs before noon, lunch comes later (when you wake from your nap), dinner crowds midnight, and the bars vend consolation until dawn creeps over the slanting tin roofs.

A problem drinker doesn't have to worry about one of alcoholism's common pitfalls: in this town, there's no such thing as drinking alone. Hey, we're all right here with you. Bottoms up! Big, dark, high-ceilinged bars hold, at virtually any hour, a slumped clientele gazing into the street. The native boozers are lean and hip, passing the time with a shrug and a sip.

Not everyone is so cool. The residential blend in Key West consists of drug-crazed aging hippies, languid gays, various artists in exile, swarthy Cubans, and tourists with fidgety mannerisms, booming speech, and chalky pallor.

One evening I dropped into a touristed bar called the Cistern, supposedly "The Wettest Bar in the World," down near the docks. An arched stone chamber divided into two small rooms what had once been a functioning cistern. Now the place had cupped candlelight on the tables and a broiler rack where hot dogs revolved. There were five stools at the bar, each labeled in script. George, said one. Harvey, said another. I sat on Stefanie.

"Do you drink vodka?" one man was quizzing his pal. "No, I'm a Nashville boy, and vodka makes my knees swell," he replied (or words to that effect). They knocked back a few shots anyway. The Nashville boy began a recitation of Korean War stories. "I fought all the way from Inchon to Seoul, up and down the hills," he asserted loudly, as if expecting someone to say, "Oh no, you didn't." It was par-for-the-course, tourist-class, barroom virility.

In contrast, one of the purest strains of native sloth could be found at the Green Parrot, a funky neighborhood bar that functioned as a sort of birdcage for the hip tropical life. I had walked past the place a dozen times without going in. Then one night I was lying, sweltering and unable to breathe, in my hotel room. The heat was driving me nuts; I had to get out. Why not go

Continued on page 15

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Anorectic

Continued from page 6

male anorectics, MGH's Herzog found that "many had never had a sexual experience and they were well into their 20s. They were fairly conflicted." He notes that in the all-male therapy group he ran, two of the participants were engaged to be married but were impotent, while another man came in with anorectic symptoms after the birth of his first child. In the latter case, Herzog suspects the man was panicked about having another child, and this may have triggered the eating disorder.

For his part, Hopkins's Andersen is reluctant to ascribe sexual conflict to most cases of anorexia. Most of the patients he has seen have been heterosexual, not homosexual, he emphasizes. And though a younger man's anorexia may be linked to developmental crises that can include sexual conflict, this is rarely the case among men in their late 30s and 40s. "We have sexually experienced, heterosexual anorectics who are panicked about putting on an ounce," he says. The crucial point, according to Andersen, is that anorexia nervosa in men is related to a developmental crisis, which sometimes may involve sexual identity conflicts, but often may not.

One thing on which all three physicians concur is their lack of confidence in an article published in the *New England Journal of Medicine* last year that suggested that obsessive jogging in men might be the equivalent of anorexia in women. They agree there may be some overlap between the two groups, especially since many anorectics, in their effort to keep pounds off, are exercise fanatics. But Herzog notes, "There are a lot of severely compulsive individuals involved in a lot of activities, not just running."

Clearly, though, excessive exercise is something that appeals to a number of anorectic men. Two of the three men interviewed for this article fell into that category. Even Tom, the college teacher who stopped having eating problems years ago, admits he exercises an hour each day. "I like to believe it is in terms of health, but I am not under the illusion it is not at least related to my old behavior," he says.

When it comes to treatment, Andersen says, men and women react equally well to his program of weight gain followed by psychotherapy. (He uses anti-depressant drugs, widespread in the treatment of bulimia, only if depression remains following psychotherapy.) But Herzog says the sheer lack of numbers of anorectic men in treatment can be a problem. Support groups and therapy groups tend to be composed primarily of women, putting men in an "awkward situation," he says. "They are already conflicted about their sexuality, and they are thrown in with all women. There is a fear they will be criticized or made fun of." Herzog advocates all-male therapy groups for eating-disordered men, but that may be feasible only in large cities like Boston.

As with a number of other disorders, the most important thing for anorectics, male or female, is admitting the condition to themselves. As MGH's Herzog emphasizes, "It is important to men to say, 'This is something I struggle with.' " That step may be easier with increasing recognition that anorexia is not just a woman's disease. □

Paying

Continued from page 7

cil is coed and meets only in the evenings or on weekends. But the differences between the two groups are more than superficial: the Ladies' Committee members work hard providing services — not many of them glamorous — that the museum would otherwise have to hire someone to do. Council leaders spend their time planning fun activities open only to other council members, such as private tours of new exhibits narrated by top curators. And what does the museum get out of this? A modest donation from the council every year and the hope that all of these influential up-and-comers will be kindly disposed toward the museum. Council members get more and contribute less than do their mothers on the Ladies' Committee. That's what it takes these days to bring in the Yuppie crowd.

As women have retreated from their traditional role in volunteer service, they have failed to embrace the male ethic of substantial financial support for charitable organizations. It's not just that no one should lead a life so self-centered that there is neither time nor money for anyone else. It's that time and money mean power. And if women can't be bothered to give either, they may find their influence on the wane. □

Fare

Continued from page 9

deals? If you select item 10 (for all direct flights), the full list of one-way and round-trip fares appears:

#	ONE-WAY	RND-TRP	AIRLIN/CLASS	FARE-CODE
1*	55.00	110.00	PE/V	V
2*		135.00	TW/B	BWE70
3*		135.00	AL/B	BE70Z67
4*	75.00	150.00	PE/S	S
5*		165.00	TW/B	BXE70
6*		165.00	AL/B	BE70X67
7	230.00	460.00	TW/Y	Y
8	230.00	460.00	AL/Y	Y
9	345.00	690.00	TW/F	F

*Enter L# to view limitations.

Reading the list from bottom up, we see that the round-trip options include first-class (F) for $690, coach (Y) for $460, some economical "super saver" excursion deals (fare codes beginning with B), and the cheap no-frills service of People Express. Of course this may not be obvious if you don't recognize the abbreviations, but don't worry; help is close at hand. The asterisks after several numbers and the footnote about limitations mean that when you type

L1

to inquire about the limitations associated with the first fare in the list, the answer is displayed on your screen:

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Well, that's not too hard to take, and the fare is a bargain. But PE's cheap weekend flights often resemble flying sardine cans (densely packed), so you might want to explore the alternatives. By now the original table of fares has scrolled off your screen, so you type "F" to get the fare list back. (Ideally, your computer's printer will be grinding out a permanent copy of everything on the screen, or your terminal program will be "capturing" all the information in memory for later perusal, but CompuServe caters to people who lack these luxuries.)

Perhaps you'd prefer a major airline with full-size seats instead of PE's no-frills brand of flying. The second and third fares in the list are not much higher than PE's bargain rate. If you type L2 or L3, OAG will list the limitations for the $135 fares: you can fly only on weekends, must stay at least one weekend (but not longer than two months), and must buy the ticket a week in advance.

If that's acceptable, the next step is to find out which flights are available at this fare. When you type S2 (to request the schedules of all flights corresponding to the second fare in the list), this response appears:

```
1 830A BOS 1024A CMH TW253 727 B O
```

meaning that there is one flight available, leaving Boston at 8:30 a.m. and arriving in Columbus at 10:24 a.m. It is TWA Flight 253, the plane is a 727, breakfast is served (B), and there are no stops served (B), and there are no stops enroute. If you'd rather get up at dawn to catch an early-morning flight, type S3 to get the schedules associated with the other $135 fare:

```
1 845A BOS 1137A CMH AL467 Bll   1
2 345P BOS  635P CMH AL151 Bll S 1
```

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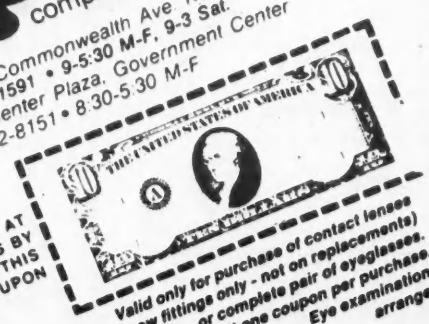
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ising. If you are not familiar with the codes used for flight data, you can type X2 to get "expanded" information about the second .light:

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CLASS — COACH/ECONOMY
MEAL — SNACK
ARRIVE — 6:35P ON 15 SEP AT
  COLUMBUS, OH
ELAPSED TRAVEL TIME 2H 50M
```

At this point you could type R to get information on return flights, or F to bring back the fare table and explore other options, or /Q to quit and sign off from OAG.

What's the cost of this computerized search through the OAG data bank? During office hours the price is a bit steep: $47 per hour, or 78 cents per minute of "on-line" time. But at night (6 p.m. to 8 a.m.) and on weekends, the cost drops to $27 an hour, or 45 cents a minute (CompuServe's basic rate of 10 cents a minute plus a premium charge of 35 cents a minute for the OAG). Experienced users can go on-line and retrieve fare or schedule information in a minute or two, but the average user probably spends five to 10 minutes gathering the data to make a flight choice, at a cost of $3 to $5 per session. If the electronic OAG were to save you $325 by finding a low fare you didn't know about (as in the example presented above), it could prove to be a heck of a bargain.

But of course this isn't the only way to find cut-rate airfares. Any good travel agent should be able to find them, and at no direct cost to you. (Travel agents are paid by the airlines, via commissions on the tickets they write. That cost becomes part of each airline's operating overhead and is built into the pricing of all tickets — so every time you fly you are indirectly paying for the services of travel agents, whether you use them or not.)

The electronic OAG is revised weekly, which makes it more current than the monthly printed OAG directory, but it still may not be up-to-date. In the current post-regulation frenzy, fares and schedules are changing every day, and sometimes a travel agent will have new information that isn't in the data bank yet.

So why would you want to bother using the electronic OAG? Freedom from pressure, for one thing. By "capturing" the OAG listings on a floppy disk or by printing them out as they come down the line, you can mull over the information at your leisure — rather than having to make a quick decision while standing in line at the ticket counter or travel agency.

Another advantage of the OAG is its objectivity. Many travel agents use the Apollo and Sabre computer networks of American and United Airlines for reservations and ticketing. But these systems tend to show their creators' flights first, while independent low-budget airlines are listed last (or, in some cases, not at all — an abuse that a new federal regulation is intended to reduce). Professional travel agents are aware of this bias and can dig up information on budget flights, but may not bother if you don't request it. With the electronic OAG, of course, the time spent searching for the best flight is your own. □

Wild

Continued from page 11

full-blown picking mania. She not only gives recipes for beach-plum soup, stew, candy, liqueur, and jelly, she gives different recipes according to whether you picked your plums in a woody or a sandy area. (The latter ones contain more pectin, she says, so you can make your jelly without Certo.) You know Mirel's heading around the bend when she starts listing substitutions for those moments when you've unaccountably run out of home-frozen plums in your freezer: "Use 25 juniper berries for each cup of beach plums required." But my favorite recipe of Mirel's is for a member of what she calls her "plum line" of home cosmetics. After mixing beach-plum pulp, water, and salt and straining the ingredients into a small bottle, you are asked to "pat Blessing of the Sea Skin Tonic on your face with your hands or with cotton." That aberrant I'm not. □

Key West

Continued from page 12

tip a few at the Parrot?

Within a block of the zero-mile marker on Route 1, a dilapidated clapboard building with lime-green trim rested in the steamy heat beside a sub shop and a fruit market. Its outflung wooden awnings and open windows gave it the look of a refreshment stand along an approach road to one of the jazzier New England beaches. There was even a jumble of bikes by the entrance.

The crowd was young and casual, the men bare-chested, tanned, and hirsute, the women lissome in long skirts. Patrons would arrive on bicycle, dally in conversation at the door, and then enter to be hugged and kissed.

Apart from the oblong lamps above the pool tables at my back, the lighting was dim. But I could see well enough to make out some founding fathers of hippiedom, down at the end of the bar. Key West was full of people who looked as though they'd been imported, at great expense, from the distant year 1969. People who had set out for Max Yasgur's farm, stopped off for a Mai Tai, and never quite made it home. These were three such: ponytailed, bearded, barefoot, and graying in peace at the end of the line. Beyond the outlines of the three men, and visible through cursive wave moldings clamped into the window frames, more fat-tired bikes coasted up to the door. Several dogs were going "Yelp!" and then "Yelp!" as one person, then another, stepped on them.

Seated at the sky-blue bar in alternately warm and cool breezes stirred by whirring floor fans, I felt more and more left out — the unhugged stranger. Maybe life in the tropics wasn't all it was cracked up to be; maybe the luxuriance went only so far. You could crawl a thousand miles south and end in a broken-down clam stand sipping a Bud solo. "Everybody's got a hungry heart," someone crooned from the box. Overhead, a beige parachute billowed monstrously. □

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The Puzzle

by Don Rubin

#408 Down in front!

This is an extreme close-up of a single frame of film from one of the most famous motion pictures of all time.

Describe the scene. And be as specific as possible.

Rules

1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.

2. All entries must be received at the *Phoenix* office (addressed to Puzzle #____, *Boston Phoenix*, 100 Massachusetts Avenue, Boston 02115) by noon on the Monday following the issue date. *Phoenix* employees and their immediate families are ineligible.

3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.

4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

Name _____
Address _____
City/Zip _____
T-shirt size _____

Solution #406

The pea winds up under the cup on the left. Take our word for it. The hustler switched the left and center cups first, then the right and center cups, then the right and left cups. (Follow that?) Fact is, more than 90 percent of the entries were in agreement.

The rest were, er, sleightly off.

T-shirts to the following for their handiwork:

1) Yale Patt, Cambridge
2) Bruce Anderson, Dracut
3) Jay Visco, Waltham
4) Brian Quinn, Allston
5) Arthur Brody, Swampscott
6) Dale Davis, Merrimac
7) Isabelle Flanders, Allston
8) Ted Alevizos, Cambridge
9) Arthur Ellis, Scarsdale, NY
10) Paul Walshin, Plainfield, NJ

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September 4, 6–8pm

Hingham School Administration Building
14 Main Street
September 11 and 12, 4–7pm

Lexington High School
251 Waltham Street
September 6, 6–8pm

Medford High School
489 Winthrop Street
September 5, 6–8pm

Walpole High School
Common Street
September 4, 6–8pm

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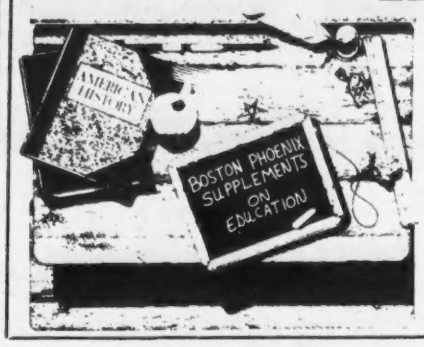

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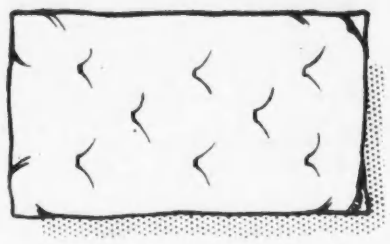

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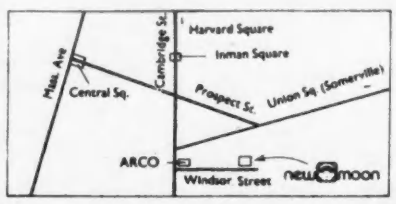

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Classes begin August 29. You can still register—and you can talk with knowledgeable advisors before you enroll. Our registration schedule is below. If you'd like more information, just call us at 929-8600. And don't forget: at UMass/Boston, quality is affordable.

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When and Where to Get Advice and Register

Undergraduate Courses
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Clark Athletic Center

Graduate Courses
August 27 and 28, 1–7 pm
Clark Athletic Center

August 29–September 7, 9 am–7 pm
Administration Building,
1st Floor, Room 020

Please note: special students may enroll in graduate courses *only* with the permission of the appropriate graduate program directors, which can be obtained at the August 27 and 28 registration sessions. Registration for graduate courses will also take place August 29–September 7 (for information, call 929-7109).

All registration takes place at the University's Harbor Campus. Tuition for Massachusetts residents is $50.50 per credit (undergraduate) or $64.00 per credit (graduate). Service fees are assessed. Students should be prepared to pay (with personal checks) when registering.

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Art
Biology
Black Studies
Classics
Computer Science
Economics
Elementary Education
Engineering
English
French
Geography and Earth Science
German
History
Law and Justice
Mathematics
Music
Philosophy
Physical Education and Recreation
Physics
Political Science
Psychology
Study of Religion
Secondary Education
Sociology
Spanish
Theatre Arts
Women's Studies
Academic Skills Preparation

Graduate
American Civilization
Anthropology
Bilingual/ESL Education
Biology
Chemistry
Computer Science
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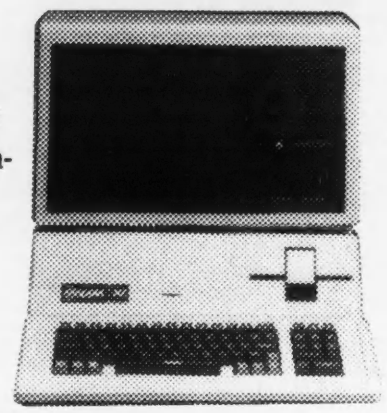

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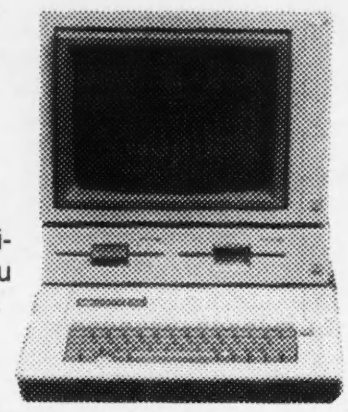

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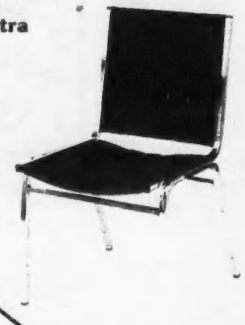

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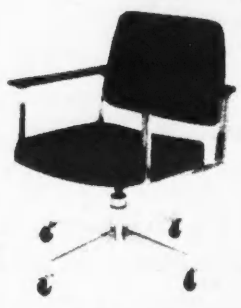

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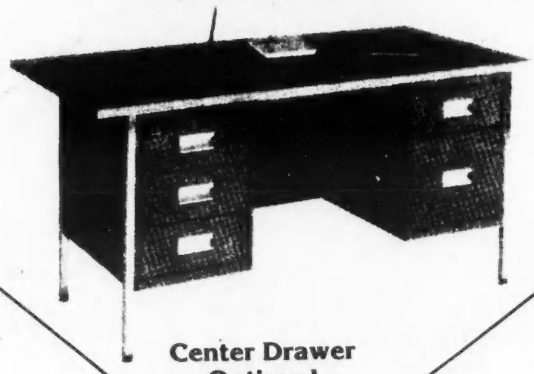

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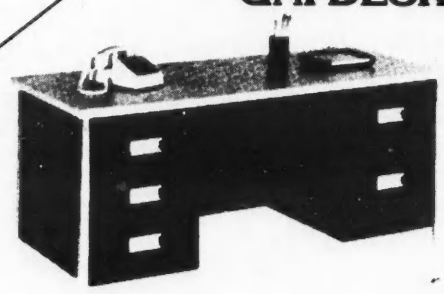

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HELP WANTED

AUDITIONS

2 strong F ids for bio. of George Sand. Oct Prod at Th at the Y, Camb. Audition Aug 27,28 7pm South End. Call for info & directions. 268-9155 Barb.

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AUDITIONS

3F, 2M 22-30 new 1920's play by Amy Arsara, 6:30-10pm, Sept 5-7 Blacksmith Hse, 56 Brattle Hvd Sq lte Oct. to mid Nov prod. bring prepared pieces.

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Telebelles singing telegrams needs talented people w/car full & pt time 227-9035

Chase House Dinner Theatre Salem M. & F. actors 18-50 fall season 599-1563

DUFAY JOSQUIN GOMBERT TAVERNER TALLIS? New Capella forming. Sightreading and quality ensemble singing important. Auditions 498-6173

MIME for actors, dancers, or anyone seeking a more harmonious presence; The Mirage School of Corporeal Mime begins its 5th year of classes Sept. 10. Call now for info 423-6662.

NEPONSET CHORAL SOCIETY on Saturday Sept 15 at First Church in Dedham Unitarian, 674 High St. Soloists needed for late fall performances of Haydn's "Lord Nelson Mass," Mozart's "Solemn Vespers" and Vivaldi's "Gloria." For appointment call 828-5286 (Soprano, Alto) or 784-9035 (Tenor, Bass)

SPECTRUM SINGERS Openings for experienced singers. Season to include Bach Christmas Oratorio and select a cappella works from pre-renaissance through 20th century. Info and appt. 244-6240.

JEWISH THEATRE OF NEW ENGLAND (Newton), Nov. prod. of "Vagabond Stars." Professional (Equity/non-Eq LOA) musical revue, dir. by John Bush Jones. 3M, 2F singer-actors, age range 25-55. Ability for Yiddish dialect desireable. Prepare uptempo song, ballad & comic monolog. Auditions at Boston Conservatory, 8 The Fenway, Sat Sept 8: Equity, 10-2; non-Eq. open call 2-4:30, and Sun Sept 9, 1-5 Auds. also at Leventhal-Sidman JCC, 33 Nahanton, Newton Sept 9, 9-12 am. Pic & resume, no phone calls.

Lincoln Players present "Gypsy" tryouts 7:30 pm Brooks Auditorium Ballfield Rd, Lincoln Sept 10, 11, 13 Production dates 11/8, 9,10, 16, 17 for info: 259-9890

Musicale Players, a So. Shore musical prod. co. seek qlfd choreographer & rehearsal pianist. For info & current production schedule, call Carol at 961-1670.

THE ACTORS INSTITUTE

The place to expand your creativity and career Sept 14, 15, 16

THE MASTERY OF SELF EXPRESSION, AN ACTING WORKSHOP

Sept 29 The Singing Workshop. Sept 30 Samurai- 3 month career intensive course begins. For more info call 267-5900

MUSICIANS, ACTORS, WOULD BE PERFORMERS: Workshops in creativity, performances skills start in Sept. call 734-9087.

The Concord Orchestra, Richard Pittman Conductor, will begin its 1984-85 season with an open rehearsal at 51 Walden St., Concord, MA., Sept 4 at 7:45 pm. Experienced musicians, especially string players, are invited to attend. The orchestra rehearses weekly on Tuesday evenings at 51 Walden. This season will begin with a performance of the Mahler Symphony # 6. For more information, call Kathleen Chick at 263-7446, or Mary Margolius at 861-9146

Not Now Darling a British farce, 6F 5M 9/5, 9/11, 9/12 at 7:30 at Lambiase II-920 Washington St. rt 53 Weymouth. Runs 4 weekends in Nov. 331-3112 & 282 7481. Wanderlust Productions.

FANTASTICKS- Open call for New Directions Fall production on Sept 5 & 6 from 7-10 pm Oakes Ames Hall, N. Easton Ctr. Call for info & direcs 473-5589 Rob

AUDITIONS

Tennessee William's drama "SUDDENLY, LAST SUMMER" 5F 2M Sept 4+5 7:30 pm St John's Church 8 Prospect St Saugus Saugus Community Theatre 581-1290 or 233-7114

Older M Theater Works pro of King Lear at BSC 9/84 ens sm pay 288-2137 vin for more info 9-ll at pm

Regionally renowned modern dance company directed by Rozann Kraus needs more dancers Call 625-5223.

Dance audition seeking 3-5 M and/or F dancers who are versatile in ballet, modern, jazz, and at least intermediate level in one of those disciplines. Pay for performances but at present not much else. Audition 10am Sat Sept 8, call early mornings or late eves aft Aug 28. 647-5684 for further info.

Touring Children's Theatre auditioning adult actors for Fall show. Perfs. Boston & vicinity. Call 237-3017 8-10 am ONLY

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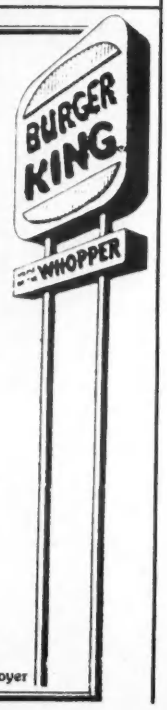

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Clear-speaking person who enjoys working with the public over the telephone. General office duties and typing. Will train on computer terminal. On-time dependability a must. Mon-Fri 9-5. $4/hr. Call Elaine at 1-800-631-2500.

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Reconsider. Do you keep passing over phone fantasy ads thinking "It might be fun but its just not me?" Well, you might be surprised. Find out more. Call Betsy 738-7570 or 738-7572, keep trying

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Wanted Prof waiter/waitress all shifts also late nite cooks at Cornwall's Rest. 510 Comm. Ave. app. 10-12pm & after 7pm

WANTED young energetic F for housekeeper & companion for slightly handicapped male. Live in or out & salary. Call 536-6155 anytime and keep trying.

We are looking for part time instructors for: Beginning Drawing- youth. Pre-school activity hour. Photography-teens. New Games/Outward Bound- t. Send resume or letter to: Program Office, Malden YWCA, 54 Washington St, Malden MA 02148.

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M/F 1-2 yrs exp. $6-7 hr. Very nice production shop in Camb sks competent responsible person for varied fast paced position. 4 day wk, benefits. Call Jill 661-0375 4:30-6 pm

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WATER BED DELIVERY AND SET UP SERVICE.
We have immediate part/full time openings for mechanically inclined people to set up and deliver water beds. Must be over 21 and have a valid MA lic Call today 969-9691

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Experience not required, various hours. Call 492-7767 ask for Norm Mon-Fri 9am-2pm

Quincy Mrk. Kiosk sks energetic, enthusastic manager $250 wk+ bouns Pauo Real 782-2266

Video technician, repair/maintain ¾", ½" decks, 3-tube cameras, & editing systems- Ceazar & JVC. Also design & install video eq. 25 hrs/wk. Competitive wage, ins. ben., & access to eq. Resume Boston Film/Video Found. 1126 Boylston St. 02215. No calls pls.

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Reliable experienced special needs instructor available for babysitting special needs children. Call after 4 pm 782-6173

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MINUTEMAN HOME CARE COROPORATION: Needs volunteers to assist in delivering meals at noon to the homebound. Car required, travel reimbursement. For more information, call Dolly Gordon at 862-6200.

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1980 CHEVY CITATION

NEED TO SELL FAST!

Good condition, new battery, Midas muffler, regular tune-ups. Runs well. $2000. 566-3177. Call before noon or after 7:00pm

67 CORVAIR PARTS all glass, transaxle and tires 289-4279

72 CHEV Monte Carlo 49K miles! Orig owner. New: wtrpump; brks; strtr; exhst. A/C $1500 or BO 277-3085

73 VW BLUE BEETLE rebuilt engine, no rust, excellent condition $2000 492-8661

75 Red Ford Granada 49K 4dr good cond, new shocks, muffler & battery 787-0492(h) 467-4889(w)

75 Valiant w//that standard of reliabilty, the slant 6. Runs perfect, uses no oil. 80K Orgen car. We hate to loose her. 524-1480 eves

76 FORD Maverick 64,000 mi good condition. New exhaust, brakes, battery. 1,800 731-0721 after 6 pm

78 Subaru 4 door Sedan, some rust $500 high milage very dependable, am/fm, sun roof Carole 646-3752

'82 Mercury LN 7, chapman front wheel drive, rusty jones 41K blk/red leath interior $4700 848-5423

CAMARO 1974 6 cyl, apprsd $4100, new paint, mag wheels, 43K, $4000 or best offer, 738-0455.

CHEVETTE 1977 standard AM/FM tape deck. Good condition $1500. 862-9586 evenings.

Chevette htb 81 exc cond one owner 4 sp new clutch tires batt, $2400 or bo call 232-0647

CHEVY NOVA 1974 4 door, exelit cond., 89K, 4 new tires, $1000, Call 325-6621. Esp after 6.

DODGE COLT '77

Dependable good cond. 4 sp. air cond. snows 77,500 mi. Asking $1500 call 661-3756 early AM after 9pm

DODGE DART '72. 163K mi, AC/PS, good mechanical cond, some rust. $400. Call till 10:30 643-0264

77 DODGE COLT

4 cyl, 4 sp new tires, and battery runs well, no rust, 1 owner. $1000 or reas. offer 359-2759.

FIREBIRD '83 V6 5-speed T roof beaut cond. 15K $9200 or best offer. Days 492-8860 x534, eves 623-8316 Bill

Ford 75 Pinto auto runs well, clean int. new tune up, good tires $800/bo 265-2787

FORD PINTO 1976 4-spd standard, 65K mi, new batt & all weather tires, profssnlly painted 12/80, AM/FM. $800 or b.o. 864-0466 eves

1971 FORD MUSTANG GRANDE 6 cyl, auto, 62k miles excellent cond, $3000 or bo 923-ll94, 926-3879.

80 CHEVETTE

4dr, 4 spd, new brakes, excl cond, snow tires included $2900 leave message 371-1653

LIKE NEW

Ford Escort wagon 1982. Tan/tan. One owner, very good condition. 4 speed, am/fm/tape low low milage. $5995 or B.O. Call Rudi 746-6392 after 6:00 pm.

MUST SELL

1979 Plymouth Champ blue very good cond. Well maintained. $2000 or BO Call John days 864-0309 eves 646-9397

PLYMOUTH Duster '72 many new parts, drives great. Must sell, am leaving. $500 or BO. Susan 524-1293 keep trying.

PLY tourismo 1983 2drblk sun roof air cond stereo tinted window 4 on flr all options call Gene eves 769-8025 days 426-8086

PONTIAC GRAND PRIX 1980 exc cond, air cond, 6-cylinder, asking $5900. Call Mike after 4pm 373-1999

FOREIGN

1963 VOLVO 544, B-18 engine 4spd slate grey low mlg looks and runs great Good investment $1800 326-0132

SAAB 95 '71 $300 or best offer 547-7834

SAAB 95 '71 $300 or best offer 547-7834

1966 VOLVO 122S Great parts car, or handyman special. $350 266-1084

1966 VOLVO 122 station wagon excellent condition $2500 or best offer. 438-6051, ask for Chris.

1968 AUSTIN AMERICA auto, needs work. Body fair cond $200 or BO. Susan 787-3415 eves

1971 VOLVO wgn w/rblt eng 31k, many new prts. Good commuter or 2nd car. Past July inspect. $850 or BO 227-4700 x234 (d)

1972 VW BUS chngd eng 9 mos ago, rebuilt clch, sink-icebox, trailer htch, 110 AC hk up, no rust, exc cond. $1300 firm 269-0552

1975 TOYOTA CELICA-runs well-some rust but very sound. Best offer. 884-8490 eves. Call before 8/27, after 9/2.

1975 VW Dasher 4spd wagon body + engine gd cond 88K mi $700 or bo. Stewart 497-4197.

1976 5 spd TOYOTA Corolla htch. Parts in grt cond incl new tires, etc. 1 owner $850 or BO call Lou 925-1454 wknd 734-2100 days

1976 ALFA ROMEO GTV, silv, a/c, AMFM cass, tlt whl, defgr.Vy gd cond, wl mntnd, all recrds. Shrp car, mst b sn. $3800 firm. 776-6860

1976 DATSUN B210 Excellent condition $1200 reliable transportation 325-6210

1978 Dats. B210 w rebuilt 1979 engine. Mech. Great Brite Orange. $2000 or best offer- Bill 628-1923.

1980 RENAULT LE CAR

42,000 miles, sunroof, dependable transportation and fun to drive. $2000 or best offer. 247-2387 evenings

1984 RENAULT Encore S exc. cond. auto trans. 2-door xtra features. 10,000 mls. Call 247-2846 after 6pm.

'64 MERCEDES 230 SL btful cndtn English car $11,000 HONDA Accord '76 rblt eng, needs wrk $600 232-3798

71 VW eng rblt. new bl joints, gen, brks, exhst. Pioneer am/fm cass. must sell after 7pm 942-1533. $600 or best offer

72 VW SQBK

Newly rblt eng w guar body good snow tires runs great $900 or BO Call John 254-8176.

73 VW Bug rebuilt engine new brakes & radials am/fm 4spks, exc body $21,000 339-9256 eves.

74 SAAB 99LE 4dr in good cond runs excel 1 owner, stereo cass, 4 spkrs, brn met., 4 new Mich asking $3200 or BO 646-5245

76 Toyota Corrolla delux ac am/fm 4 sp eng good cond. $1000. 88k, new tires. 723-4817.

78 Spitfire l500, white, all soft tops, 50k miles, $2500. Pair ADs 470, $220 call 875-8466/7-9pm

78 TOY CELICA GT lft bck, 5spd, AM/FM cass rear def. sun roof, int. wprs, new paint, much more. Very clean $3800 331-5509

78 TOYOTA Cor liftbk 5sp new batt-tune- brakes vry reliable $1150 or bo. Ask for Neil. 324-4151 anytime.

SUBARU '79

Very good condition Sunroof well maintained Original owner 2500 For details, 738-4050

80 Datuson 310GX Sports Delux coop frt. dr. 5 sp manual many extras excel. run cond $3695 472-5954

80 Subaru hbk,org ownr upgrdng to nw Subru snrf,ch.lk,70K,exc cnd.$3500 671-4104 d,923-1494 eves

82 TOYOTA Turcell 5 spd deluxe sedan 48K mi, fwd, am/fm cass gd cond. $4600 Call 628-7849 eves.

CLASSIC

1978 MG Midget convertible 4-spd, red exterior, tan interior, radials, 1 owner, 36000mi asking $3300 Fun to drive, easy to park. Call Mon thru Sat 10-5 in N.H. 603-669-5181 ask for Ron

DATSUN 1977 F10 new tires, 5-spd, runs well, however the frame is rotted at the joints where the engine is attached to the frame so that sometime soon the engine is going to drop onto the road, causing sparks, squealing, spinning and other assorted unpleasantries. Great parts car. Or paperweight. Box 9511

DATSUN SENTRA 1983 11000mi, AM/FM stereo, Chapman, great cond. best offer. 322-8339 eves

ECONOMY SPECIAL

1976 OPEL ISUZU- Runs great, looks gross. 30MPG-sticker good for 1 year. You'll be able to drive this car for a long time. $500 or BO Call evenings 843-6923.

WHEELS FOR THE ECONOMY-MINDED

1976 OPEL ISUZU- Runs great, looks gross. 30MPG-sticker good for 1 year. You'll be able to drive this car for a long time. $500 or BO Call evenings 843-6923.

CALL NOW!!

EXCELLENT 1964 Volvo 544,B-18 eng., perfect candidate for transplant. Also for sale other vintage parts, 4 new tires size 600-15. Call 891-1370

FIAT 131S 1978 engine excellent, body needs work $600 must sell 484-0281 after 6pm

FIAT 128 1978 must sell. Runs and looks great, undercoat & rustproof, 55K orig mi, 30mpg All scheduled maint by dealer. Owned since new. $1900. Call Don 321-7473. eves.

FIAT BRAVA '79 exellt body, runs grt, sun rf, AM/FM cass, $2600 neg. Call Greg 426-2800 x341 9-5, or 492-2482 aft 6

HONDA ACCORD-1979, 4 door, silver grey, auto 70,000 mi, Michelin radials, am/fm cassette, seat covers. roof rack. This vehicle is in excellent condition inside and out $3300 738-7609

'77 ACCORD hchbk auto, AM/FM, reg gas, orig owner, vry good cond. Must sell, BO 734-9455 eves

HONDA CIVIC '78 hatchback, white, excellent condition asking $1800 729-7063

1980 Toyota Tercell, 5spd exc. cond, 50k, no rust, new tires, Blaupunkt/4spker vry clean $4000 665-7909 weeknites only. Melrose.

PEUGEOT 504 wgn '75. Huge carry capacity. Recent exhaust wrk. All maintenance receipts. Could use some wrk but will run forever as is. Best offer under $100. 497-7490

SUBARU 1980 5spd, excl cond, well maintained, AM/FM cass, snows, 78k, $3000 or BO. 723-9423.

VANS & TRUCKS

74 Intern'l cargostar 16-10 A, 22' box, overhd RR door, + side door, auto, ps. 2500. or BO 686-2617.

75 Datsun pickup 96K good work truck, rusted fenders $500 or best offer 576-1569 and keep trying.

75 VW BUS red/white, good heat, looks/runs great, very well maintained, have all receipts, curtains, tire mount, steel radials, 13k miles, rebuilt engine no rust,$2700 or best offer. 289-4279

VW BUS 1977. Peppy eng, new start & trans, exc int, v g ext, little rust. $2700 or b/o 527-0596 kp trying

CYCLES

1974 HARLEY Super glide must sell this custom FX rebuilt w/lots of extras $3700 or BO Call eves 353-1205 make an offer!!!

80 Kawasaki 650ltd header, ferrin, very well kept, must sell getting married. Sacrafice for $1300 call after 5 - 767-1931 ask for Brian

Honda 750 custom 80 exc cond fairing, saddle bags, lock, bell helmets $2000 call 875-8535 ask for Paul

2 bdrm 2900sqft South End loft incl. 1500 sqft studio 451-6367 eves wkends

**** NOW & 9/1 ****

Back Bay - N.U. & Pru - stu $310 & up. 1bd & 2bd 247-2354 Re

A beaut 1, 2, or 3 bdrm apt semi-eat in ktch semi hdwd flrs, Bus line to Boston. $450unhtd 889-2866

Bri Reserv + Allston area, rentals for now and 9/1. Studios, 1 2 & 3 bdrm apts, Reservoir Re 277-0034

ALST 4-5 bd sun eat in kit, laundry, patio-yard, storage, on st prking, lease & sec $980 254-1665

BACK BAY

Mod 2bd $800 Re 267-6191

BACK BAY move right in beaut furn for living & entert. Restored 940sqft 1bdr high ceil, bay wnd, orient rugs, new kit wk-in col, indiv ht & a/c, laud, roofdk, prk. Avil 9/10 $1100 no fee 262-3189 eves & wkn

BOS/BRKLN VILL nr Brook Hse-stu. 1 & 2 bdrm $375-700 htd. Open hse 352 Riverway Mon-Fri 5-7pm Sat, Sun 10-2pm no fee 876-2899

BOSTON- Avail Sept.1 Bay State Rd. Studios and 1bdrms, prkg, + all utils incld. From $500. No Fee Owner 267-8979

DORCH Jones Hill area 3 bdr 7 rm hdwd floors quiet st $450 mth+util sec+ref reqd 825-5055

JP on st. car line. Xtra lg 3bdr, eat in K, newly ptd, sanded flrs, $615 htd. Basement 1bdr, mod K & B, $375 htd. 734-4200

MISSION HILL 6 rm apt 9/1 425+utils 427-2931 no pets.

NEEDHAM 2bdrm apt w/grg, 1st fl, 2 fmly, newly remodld, nr rt 128 & 9. $650/mnth+util. 9/1 444-0165.

NEWTON CNTR 5 bdrm, 4 bath on 5 acre estate, fplce, 4car pkg, nr T, $2000+ util. Sep 1, 965-1967.

N.U. AREA!!!

Don't wait -- stu, 1 & 2 beds, now & 9/1 Re 247-2354

PARK DRIVE!!

Stu, 1 & 2 bds. Students O.K. BCR 267-6191, 262-9472

PETERBORO ST

2bd $695 htd. BCR 262-9472

SO END GRDN APT

Carpet, exp brick, D/W, disp, 500+sqft, ind/lighting, no pets, pref nsmk $525/mo 437-1132.

SOM-CAMB 9 rm apt for Sep 1 gas ht yd & porch 900mo+ utl Call Mario 628-3981

SOMERVILLE Storefront, approximately 800 sq feet, $600 per month. 623-6248.

MELROSE OFFICE FOR RENT

Private professional office/hideaway for consultant, private practice, computer engineer. Separate entrance in new building. $235/month. 891-0972.

CONDOS

NEWPORT RI/ Timeshare 1 float wk., lux. lrg. 2 br. twnhse (slp 6), beachfr/pool very priv., for sale (deeded), b.o. Call Pat aft. 6 at 734-5619.

BROOKLINE

Sunny, spacious 2-bedroom condo. Large living room & dining room, eat-in kitchen with glass cabinets, dishwasher, disposal, back porch & storage room. Parking space, $140's. OPEN HOUSE Sunday, August 26, 1-4 p.m. 118 St. Paul's St. Apt. 6

P-TOWN 2 time share units in July same week. Studio 1st flr open door to beach and ocean. $7500 ea or $14,400 for 2. 784-8986

HOUSES FOR RENT

HOLBROOK/Braintree col farm hse 2 bed, den, livrm, exp beams, dinrm, lge lot, no pets, $750 767-3564

QUINCY 2bdrm hse excel local, nr beach, frplc, mod kitch, dshwshr, priv yrd, no pets. $650 767-3564

W. ROXBURY-nr Nwton-Bkln. Unique hse on 1/2 acre. M 35 attorney sks M/F. Avail now. Vegetarian preferred. $250+ 327-6251

HOUSES FOR SALE

ARBORETUM

BOSTON (J.P.)- On the Arborway. 3 br colonial. Safe prestigious loc. Overlooks Arboretum's 260 wooded acres. All day sunny exposure. Conv. to MBTA, stores, pond, etc. Insulated; security syst. 12 min. drive to Cambridge. $76K cash, or BO. Please write: Box 110, 118 Mass. Ave., Boston 02115

City convience in a country like setting 10min from dwntwn or Hrvd Sq. Frm hse has deck + wdstv, quiet st dead ends into acres of woods. Call 396-0524 eves. $115,900.

LIVE ABOARD

I lived in Boston last winter aboard this 36' mathues design cabin cruzer. Double plank ceder over olk construction w/mahogany cabin built 1946. 1968 ford lehman gas engin. in exc. cond $10,000 leave meaasge 617-295-7004

HOUSEMATES

30 yo WM courageously trusting in my opening heart sks room to rent, hse/apt to share w/sensitive, warm, joyous individuals by 10.01 Craig 547-6069

NORTH ALLSTON- 2M/2F sk M/F 23+ for 5 br semiveg coop house. No smoke, no pets $200 + utils 783-0391

ALLSTON 1 bdr avail Sep 1 in 6 bdrm hs nd 23+ female ind 160+ bus T nosmoke no pets 254-4587

ALLSTON 26M/1SF sk 4th 4 bdrm on treelined st w fireplace in room eat-in kitchen no smk 250 Sept. 1 Call 783-5544 eves. 30+.

ALLSTON live with 2 males nr T, large sunny bdrm, $158/month + utils. 734-5132

ALLSTON rmmate needed in lge btfull hse, 7rnt-bck prch, yrd, wshr & dryr, coop no yups $225 782-3825

ARL 1F 2M sk 1F to complete spac home on quiet st. No smk/pets. $250+ 643-4059 after 9pm.

ARL/CAM line 1M-1F sought by 1M-1F for beautiful sunny 8rm apt in 2 fmly hs. w/w, w/d 2bath, sundeck, $230+util. 9/1 quiet, neat, nosmk/pets. 277-4209

ARLINGTON 2F 2M sk responsible 1F & 1M prof or grad stud mid 20s for 6 br hse semi-coop, no smk/pets $177 + utils 641-1708

ARLINGTON, nr Mass Ave, Spy Pond. 2 M sk 2 more M to shr 8 rm 1½ bath apt w/ frpl, 2 prchs, ½bsmt, prkng $271/mo unhtd Sept 1 call eves or wknd 489-3576 or 776-4106

Arlington roomate needed for large sunny apt $234 includes all, call after 5 643-3726 avail Sept. 1

ARL sk addtnl quiet resp prof M&F to shr lrg sunny 4br apt. We are 28/32, friendly, indep, & nsmkrs. Hse has porches, pines, lilacs; on MBTA. No pets. $250/mo incl all utils 646-3696

BEI M 32 sks F rmt for 3bdrm raised ranch hse, garage, A/C, w/w, d/d, $250+ util. Call Joe 489-4565

BELMONT 28- for wonderful semi co-op home. Quiet street, nr T, shr food, sorry no pets. $200- 484-3529

BELMONT-2M 2F seeking non smoking F over 25 spacious Victorian large yard 10 minute walk from Belmon Center $265 heated Call afts & eves 484-8694

ALLSTON roommates needed for nice house. On a shady street. Must be pleasant, resp, clean, etc. $165+ utils + security. 254-4218,10-10

IT'S THE LAW

You cannot be denied housing because of race, color, creed, sex, nationality, age or marital status.

Equal opportunity and fair housing laws guarantee your rights to consider any home or apartment that is publicly offered anywhere.

Know your rights. The law is on your side.

Greater Boston Real Estate Board

24 School Street, Boston, Mass. 02108 (617) 523-2900

CONTACT US FOR INFORMATION

BELMONT home seek 1F/M 28+ share omnivore meals, chores, garden, caring- 15 min on T to HSq no cig/cats Let's talk. 484-9295.

BEL M sks hsmt to shr 2 bdrm, apc house Rent 710 mn. Call 484-2639.

BOS- Milton country home + garden. No smk or drugs 4 GWM 30-45, clean-resp. $185 + util. 361-3919.

South End lg bdrm avail 9/1 in 5 bedroom 2 bth aprt 260 mo + utilities 5 mins-Copley Sq. 267-8187

BRI 2F dk 1F fr lovely apt nr T hdwd flr sunny brm dining rm nosmk 213+ Maureen or Dina 254-4423

BRI F27+ shr lg hs nrT pkg safe nghd sk respons frndly human w/a sense of humor 125+ 738-7112.

HOUSEMATES

BRIGHTON 2F, 1M, 1 dog sk 1F, 2M, nonsmk, 28+, Frndly coop, semi-veg hsld. Shady st, prkg, bkyrd. W+D no more pets $130-235+util. 787-3436. avail 9/1

Brighton 2M sk M/F large sunny room semi-veg non-smoker conv to bus $183 call before 9pm 254-4640

BRIGHTON 3 M sk 4th for quiet resid'tl 2 fam hs. Clean conv to T, prkg, $145+ no smkrs/pets 787-3057.

BRIGHTON Center- Rooms to rent in 1 family house. Yard, porch, incl kitch, ht water, stove, No pets. 787-4356

BRI lkng fr M & F 23+ fr indep 6 bdrm, no more pets. $165+ utils lease avail immed 782-5242

BRI-M/F for 1 yr+, coop hs. 4M-3W, 18-46, semi-veg, nr T beaut Vict, gardn, no pets $178+util+sec, 783-4833

BRI/NEWTON line sgle mom w/7yr seeks sgle mom w/child to share lg duplex. Good area, 2 rms for you. $250 + utils 782-6274

BRI Prof. F rmmt wntd to shr 3 bdrm apt nr BC T. Frplc, porch,w/view,$266+. Call 782-4869 after 6.

BRK. coop hse seeks F/M. We are 4M, 1F. (33-41) boy 13. Seeking warm, witty, wise person to share good food, bad puns, ugly chores $185+ util 731-0014

BRKLN F for F/M hse spac, quiet, nice hse. D/w, w/d, pkg, porch, no pets. $305+ht. 566-5456

BRKLN F wanted 10/1. 4brm x-lg sunny apt. Prof late 20's+ $315w/ht all amenities. T 2 bath 739-6432

BROOKLINE -A DECENT PLACE TO LIVE. Friendly, quiet, clean house in Brookline. Vegetarian household. $315 includes ALL utilities (gas, oil, water, electric). Parking available. Own room, share livingroom, diningroom, kitchen, yard, gardens, etc. Near T. Sept. 1. Call Dan 739-1306 aft 6:30pm

BROOKLINE-F/M 26- to share spacious, elegant home with 3F 3M; 30-57. We're seeking a bright, friendly housemate to join us for some meals and the pleasures of living with fireplaces, beautiful grounds, piano, and summer dinners on the patio. Please be petless and smokeless. We might consider a temporary. $250- heat. 731-5261.

BROOKLINE Roomate to share quiet 4 bdrm house Cool Corn nr T. Semicoop avail Sept 15th flexible grad or prof. 225/mo+ 277-5764

BROOKLINE Sunny furn rm quiet/parks T shrd mod kit & bath $250 incl all 232-1101 leave message.

GRAD STUDENTS

BRKLNE sk prof couple to shr lg house. 3 rms, bath on own floor. Shr kit, din rm, w/d, yrd, near T. Non-smk, must like pets & infant. $600 incl utils & pkg. 731-4487 eves & weekends

CAMB is nice, so are areas of Dorch. We sk prof M/F for lg beaut vict hse w/lg br's in great, safe neigh. nr R-line. Call if you want frndly, responsible and clean home atmos. No cig, no pet. $180-265-4252

CAMB Coop 2M 3F sk 1M 28+ fun & fixbl. Shr lge hse w/prchs, yrd, frplc, semi-veg, nsmk or pets 547-6069

CAMB Hvd Sq small indep hse sks 1F nonsmk. no pets. $300/mo inc all utils Call Bill 492-3799

IF YOU MISS THE THURSDAY 4 PM DEADLINE . . .

We will now accept ads until 10:30 AM Friday. An additional service fee of 25% will be charged.

APTS. WANTED

Male, 25, mat, resp, looking to shr apt in Brookline. Have refs. Please call Rick 232-4687

Resp quiet prof sks small 2nd line, prvt home or other 3d line prk & nr T $350 max 9/1 617-384-8376

SUBLET OR SHARE

Quiet resp no smok M for sm spt 1 mo or longer pref no end B Hill BBay CAM 592-2449 D 492-4873 ev

COMMERCIAL SPACE

CAMB Office Space to shr with F therapist or body work practicioner. Priv entr, waiting room, phone. Nr Trans, Prtr Sq,avail immed $150/mo 492-3574 Ava

BOSTON Nr So. Sta. 1200 sq ft loft space many winds skylights roofdeck, hdwd fls, kit $950+utils. 492-6857.

LOFTS

Dorchester-Adams St. Work space available any size you want. $350 per sq. ft. Ask for Sid. Betty Gibson Assoc. 825-8200

RANDOLPH 500-1200sq ft. Nr rts 128 & 24, suitable for office-shop-studio. Reasonable. Call 986-6768

Lincoln-1200 sq ft office sp ideal for architect or other prof. in country setting adjet to T. convent to rt 128 $10/sq ft 235-8895

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WHERE'S THE ROOMMATE?
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251 Harvard St. Brookline 02146 Coolidge Corner

19 Years serving the public. The original and most experienced roommate service! A member of the Mass. State, Greater Boston, and Brookline Chambers of Commerce. $25.00 fee.

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3. Handicapped/Disabled
4. All lifestyles, straight, Bi, gay
5. Couples/single parents

First in the Century, in the World, in America

America's First and Most Experienced Roommate Service

Happy 19th Anniversary 1966-1984

Mon.-Fri., 9a.m.-8p.m.; Sat.: 9:30 a.m.-5p.m.; Sun.: 11a.m.-5p.m.

TOYOTA CELICA GT sport CP good cond 68K miles air sun 100wt st ask 4000 call 325-0039 eves

Toyota Corona Deluxe-'71-4Dr 4Spd-Well Maintnd-87Kmi-FM/Tape-Best Offer - 442-0172

TOYOTA CORONA 1973 runs well, recently inspected, rebuilt engine, automatic transmission $500 492-5654

1968 VOLVO 142s sedan automatic body fair good transportation am/fm $700/BO 783-3168

VOLVO 1966 rebuilt engine, radial tires, AM/FM radio, $600 or best offer 442-2514

Volvo 242DL'78' $4000 90K exc. cond 1-568-0727, M-F 732-0632

VW, 1973 bug, good condition, new exhaust + shocks, $1200. Paul 267-1839 evenings.

VW '68 Fstbck frm Colorado, gd body,no rust, new tires, brakes, nds rebuilt eng, 353-3696, 723-5593

VW 78' Rabbit Std 4 dr 87K mi AM/FM radio very clean good condition inside & out $1100 offers 497-8385.

VW BUG '69 runs well, body nds work, rebuilt eng, radials, $500 Call Lisa 338-9295 days, 783-1067 eves

VW Bug '71 good engine, very reliable, w/snows, $800 or best offer, call Larry in eves 782-5822.

VW Dasher 74 new brakes exhaust, struts rebuilt car B runs & looks good $900 or BO call 878-5445

VW RABBIT 1977 Sound body, gd running cond. Many new parts. $1500 or b.o. Days 643-8193.

VW Reliable 1972 Superbeetle, mechanically pampered, one owner $600 924-6934

VW Super Beetle 1971 Excellent condition rebuilt engine no rust $1800 868-4157

VW SUPER Beetle 1971 Sound mechanics and body new brakes and exhaust. $800 or best offer. 776-8821.

1966 AUSTIN MINI COOPER S

Restoration mostly complete. Full race modified engine. Goes like a bomb. For the serious driver/collector. $6000 247-2387 evenings

1980 KZ 440, KAW. only 7000 miles. Elect. IG, ex shp, must sell, make offer. 522-1081 Greg or 242-8812.

1984 HONDA moped 165 miles $765 new best offer Call 646-2579.

HONDA CL350 excellent shape incl windshield + other spare parts. $500 423-4353.

SABRE: top-rated '82 750! shaft, H2O, rack, box, beaut cond, new conti, batt; low miles; BLK. $1950 864-0066.

STEAL IT! 1981 Honda 400 custom blue sissy bar, lug rack, crash guards, helmets, lock, must sell now. $695 323-0288 eves 288-1000 days Fred

YAMAHA 650 TWIN

1980 immaculate well maintained Fox shox new rubber eclipse tank bag cables sprocket & 2 much 2 list 2 helmets Maxim cable lock must see at $1700 will talk 862-0320

TIRES

4 Michelin 165-Sr-14 tires like new $200 firm call 289-0552

1975 HONDA CB360T CYCLE- 16,500 miles luggage rack sissy bar crash bar replaced tires, battery, chain last year. $525.00. 275-2560, ask for Dave.

1976 Honda 550-4 23K, runs well, many extras, garaged, helmets, lock. $400 neg. 739-1818 Chris

1979 KAWASAKI KZ 650 exc cond. Black w/striping $1500 or B.O. call 265-2305 early morn or late eve

1980 Honda 750F silver, 5200mi, Windjammer, guards, rack box $1450 firm 491-0487 Kevin

REAL ESTATE

APARTMENTS

APARTMENTS

All sizes and prices for now — 7/1. Great selections of nice, clean apts. Lease or no lease. Students are no hassle. Call the friendly professionals.

BOSTON COMMON REALTY
425 Marlborough St., Boston 267-6191
1216 Commonwealth Ave. 566-2000

BOSTON Brig Cir/NU 4bd 800 ht 445-3555 442-6940

Boston live in loft aval Oct 1st 1500 sq ft 3 yr lease key fee 1700 call 482-4139.

BOSTON- Quiet apt 4½ rms nr Medical area, NU $400 w/o heat. Two pers Help w/redec. 734-9263

Brick Bowfront, Historic district. 1 & 2 bedroom, eat in kitchens, deck, $375+ util 1-263-3910

BRIGHTON lg, bright 1bdrm nr T, stores. $425/mo. NO FEE. 232-1649 after 6.

BRIGHT STU!!

BRIGHTON - Comm Ave quiet stu. Only $345 heated. Avail 9/1 BCR Re 566-2000

BRI OAK SQ Lg 3bd, mod K & B, newly ptd, cheap to heat $208+ util. 787-2649 aft 8pm

BRKL/BRI/NEWTON

Blk WM 30+ w/6yo son looking for established home. Need 2-3 rms. Am working prof & pt student. Noise ok. Love music. Under $350. Call eves after 7, 782-7066.

BRKLINE/BRI-2 bdrm sny bsmnt off Bcn T Prv ntrnce patio garden nds wrk & clnng-gd fr cntrctr ownr 495 neg inc ht 738-1472 PM

Brkln line 2 1/2 bdrm 2 bth in old hs in condo area off Bcn T nr Clvd Crcl. Parquet flrs,. lrg rms, eatin ktchn lrg snny wndws prk rear pation grdn. Rsdnt mngr 795 inc ht 738-1472 pm

CAMB No. Off Mass Ave, just renov, 1-3 br apt. min $700 +. 868-3197 6-9pm only or 876-3116.

CAMB. Quiet, 2 bdrm $675/mo incl all utils & w/d. Avail 9/3 showing 8/28 call for appt 547-1287 pm/wknd

CLEVE CIRCLE

Brighton-Brookline line - Huge 3bd "just listed" very special, will go fast $900 htd 9/1 BCR 566-2000 Re

Dorch ahsmont station 5rm 3 family couple or 2 adults $450+ utils call 8-29 492-0566

DORCHESTER 1br, owner occ, renov Victorian, lots of charm, ex loc, minutes to T. $395+utils, refs, 825-9484

DORCHESTER 6 bdrms, 2 bath, liv rm, kitch, pantries, porch, yard etc. Newly renov, avail now. On Julian St. $750/mnth no util 492-2304.

THE ORIGINAL!! MATCHING ROOM-MATES!
Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 18 years. 251 Harvard St Coolidge Corner Call today!! 734-6469 or 734-6484. A Match is a phone call away.

CAMB Central Sq 1F 2M 33 seek 2 F/M 27+ for established cooperative yet independent 5 bdrm apt. for 9/1. Upper 2 floors of triple decker. Sunny, hardwood flrs, excellent classical music collection, quiet st. Convenient to T, shopping. Non-smokers, no pets please. $250 incl all utils. 868-5271.

FOR
Classified Display Rates Call 536-5390

CAMB-INMAN SQ nr T - M/F nonsm over 30 to share meals in home on quiet lane w/ left M acad, Spk Fr/Span, interntnl int's $275 (1br), $450 (2br) furn incl util. 491-3074

CAMB North, estblshd 6 prsn coop, sks M 30+. Nonsmkr prefrd. Shr meals, low rent, no pets. 497-7210

CAMB nr MIT 1M sk 2M/F Sept. 1 sm indep hse no pets/smkrs $175/200+ ut 491-7596 eves.

CAMB PORTER SQ sk one ($359) or two ($293) person to share our friendly semi-indep. 5 br HOME (inc.ht, sorry no pets) Call Doug (6-8pm wkdy, bef 6pm wknd) 647-2700.

Camb/Som F 30+ nonsmkr, reliable for friendly semi-coop semiveg no pets $145+. call 666-1798.

Camb tucked away quiet cottage to shr w/1 person nonsmk, prof. w/office outside req. $385 661-8892.

CANTON 4 bd contemp 2 fire w/d near 128 blue Hill comuter T. 25+ nonsmkr $225 828-8308.

CHESNUT HILL 2M/F to shr top flr of nice 2-family. Yd, prkng, w/d. Nr Hammond Pnd. 5 min to MBTA. $270+ utils. Please no smkrs or pets. 527-5469 after 6pm

NEWTON CORNER
Friendly co-op hshld adults & kids seeks non-smoking M/F. Share semi-veg meals, chores, reg. Housemeetings. Own room(s)in large clean Vict. house w gardn,porches, 2 baths,w/d/dw, fireplace. No more pets. Plsnt nbrhd, on busline, exc access to Boston, Camb. $210/mo incl util. Call 527-3477 or 3476.

DEDHAM Female mid 20s wanted to share 2 bdrm house $250/mo+½utils and sec deposit 326-0132 5-7 pm

DOR- actor + cat sks resp F 25+ Smkr ok. To shr 5rm apt own rm quiet sf st nr T $165 mo + utils Call anytime 282-9486 Barry.

DORCH-ASHMONT
M 25-35 non-smkr to shre w/3F 2M. Roomy Victorian porch priv. Piano near T $150+ goood frnds/indep avail immed 825-9057

Dorch/Savin Hill sks resp 5th M/F 22+ lg Vict hse 1½ W/D shrs w 2F and 2M $160 ht incl+ sur dep 282-9379

DOR, MEL PK area hsmte to join 1M 1W ct. dg. non-sexist. nr Rd Line $50/wk+ ⅓ util 436-2844

Framingham 2M 1F sks nonsmk F for indepent rural house $225 mo incl heat avail 10/1 877-6509 eves

FT HILL/Roxbury Lively urban 20-rm co-op self owned (2F, 3M, cats) sks 2, cple welcome. Family veg meals, shared chores, wkly mtgs, non-smkg. Gardens, porches, friendly diverse nghbd. Nr T. 442-5349 9-9

Jamaica Plain resp female for spacious 5 bdrm house near T no dogs $160 + util 524-2636 after 6

JP 1 or 2 rmmts wanted for Vict house back yard, porches, immed or Sept 1. $200+. 524-3918

JP F to share lrge hse w/3M 1Fm nr Pond + T. $230 incl utils semi-coop no smkng or pets. 524-6803.

JP house, lge pond side single family only 1 occupant need 1 more. AC/ht incl. grge. great location $560 call Pete for details 938-9574 days 522-5575 eves

JP Kids are OK. 3M, 1F, 2 kids(2 and 6) seek several more to refill 20rm house. We are 32-41. We like playing with the kids, sharing dinners, gardening, Boston Food Coop, bicycles, progressive politics, home improvement projects, living together. $175+. 524-1441

JP Large 6 bdrm duplex nr T + stores + laundry + pond 1F+ 2M sk 3 prsns 4 frdly hshold. $183+ 524-7127.

JP nr T seek strait M to shr hse w quiet stdnts no smkrs or pets. 9/1 132+ 522-4131.

JP- Quiet coop lkg for M or F to shr 10 rm Vict house w/yard nr Arb Pond & T. $220 inc all. Avl now. No cigs/pets. 524-3412

JP resp mature F wntd for hse w/wd stv, nr JP pond & trans, nsmkng, no pets call btwn 7-10pm 522-5136

LEX- 2M, 1F seek 1F (25-35) to share lg sonny coop house. Semi-veg, no cig, no pets. 9/1, $200+. 862-6142.

LEX 3 rmmtes needed in hse on Mass Ave. Mod kitch & bath. $300, $300, $340 incl all. call Ed 875-3433

LOWELL area- Wtd.: Nonsmoker to share cape in woodsy Dunstable, MA with 3 others. Near Nashua, Lowell, and rte. 3. $182+util. 649-3357.

LOWELL
M seeks GM mature to share 2 bdrm apt good location near Lowell aunl now write Box 8248 Lowell 01853

MAYNARD 2M 25+ to share lg mod house on quiet st w/d, dw, garage, wlk to DEC. Non-smoker, no pets. $230, $300+ 897-6144 aft 6.

MED 2F's sk F for spac 3br. Nr Tufts, T, 93. Consid, neat, indep. No pets. $210+. 395-2364 keep trying

MEDFORD 2 F's 30+32 sk 3 rmmts M/F to form frndly coop group. Beaut hse, frpl, porch, yard, resdntl st nr Tufts. $270+ 628-7769

MEDFORD IM prof 34 sks 2 M/F's 21+ for 3br ranch 2 bths d/d, w/d a/c frplc lg yd prch patio nr lake no pet/cig $275 + 488-1057

MEDFORD M or F to share house near Tufts ideal for grad student nonsmk $225+utils 396-7758

MEDFORD nr Tufts rmmte for nsmkng house $200/mo 396-3285 aft 5 or 576-4414 F pref nice yard

MEDFORD/WINCHESTER Line 2F sk prof F 28+ to shr lg furnished hs, yd, porch, frplc, w/d, d/w, dispsl, prkg. Nr T and 93, no pets $300+ 391-5465 eves.

NEW CORN 2 M & 1 F 33-37 sk 1 stable, clean, F for attr co-op hse in safe nghbrhd nr T & Pike. To shr wholesome, semi-veg diet, w/d, consIdrate & friendly atmos. No pets, cigs, restricted diets or TV addicts. $155+ 926-1697 or 926-6079 (ans mach)

NEW SEMI COOP
JP Pondside 3 bdrms $300+ utilities Alan, 33, Jeremiah, 10, seek active caring folks who love their work & seek a fun supportive home single parents welcome call 739-7728 anytime.

NEWT CNTR 4 people sk 1F 28+ w/committment to working on coop living & respect for individual needs. No smk. No more pets. Nr T. $150+. Avail immed. 969-3793

Newt Ctr. 2F 1M 28-34, prof, sks M 26-35 hsmt for 4 bd duplex nr T & BC law indept. hshld, nosmk, no pets lg room rent $198+ $70 mon aver for util. Leave message 332-4634.

Newtn beaut lge renov Vict hse w/2 prof mid 30's, ¾ acre, garden, dshwr W/D $425+ 266-3825

NEWTN CTR 4 people sk 1M 28+ w/committment to wrkng on group lvng & respect for indiv. nds. Avl immed. No smk/pets. Nr T. 969-3793

NEWTON 1F, 2M, sk F 27+ who values frdly atoms, for beaut. 10 rm apt in hse. Nr T; share respons+ food; $210 unhtd; no pets, smkrs allwd on lease; call 244-1276 10am-10pm pref 10/1 occ.

NEWTON 28+ non smoking professionals seek same to share large house on quiet street. Near 128, Mass pike, MBTA station. Dishwasher, laundry, wood stoves. Available September 1. $265. Call 965-6176.

NEWTON 3M seek M 25-35 friendly, independent house. ON bus line, no pet, no smoke $250 w/heat. 244-6211.

NEWTON at 128, Pike: Hi-tech house. INto micros, audio, ham radio (esp. in German!). 2 small rooms, $158 each incl utils. NO more pets. 527-4526.

NEWTON CORNER-2F, 4M, 1 cat , sk 2F to share large Vict house near T. We are 25-34, indep, friendly, prof, tobacco free. No more pets. $215includes utils avail Sept 1. Call 332-8336 wkdays 6-10 pm

NEWTON COR prof 29+ to shr lovely house with yard, garden, frplce, w/d. $300+utils 244-8356

NEWTON CTR interesting, compatible, resp, nonsmking M, to complete hsehold of F artist/therapist/teacher, teenage daughter, M humanist/technologist. Unique wood-beamed hse on dead-end street near woods & T. $280 incl util 965-3258

NEWTON HGLNDS-friendly active & consid M/F seek same indiv 25+ to shr 7rm home in safe, quiet area. Conv to T , rtes 9& 128 no smk/pets wood ht $210+ utils 969-0954

NEWTON HIGHLANDS 3M, 1F sk F 23-28 for indep hse near lake & T. dishw, wash/dri, frpl, no pets/smkrs pls. $240+ util Chris 332-1787 avail immed

NEWTONVILLE 28+ friendly consid F/M to shr 3br spac Vict home. No smoke or pets. $285+. 965-6098

NORTH ALLSTON 2W, 1M seek 2 (25+) to join coop house. We share semi-veg food, chores, some meals+ fun. Large Victorian house in res. nbhd. Near river. No cigs + pets. $170+util. 783-5565

NWT CNT 2M,1F sk 1F 25+ for spac hs nr T. Coop living, no pets, no smkrs, low rent. Call 964-8268.

Rmte wanted M/F 4 bdrm duplex close to 98-128 deposit + first mo rent no pets. Call 935-7216.

SAUGUS Prof seeking to shr hse w/grad or other prof $250+utils 523-7094 days 233-9338 eves Bob

Single mother + 2 children to locate/share housing near good school system. 263-2208.

S of BROCKTON 1-2 share serene aesthetic country home in Rochester woods Flower-herb gardens & 1 F seek tranqul resp meanful lifstyle whr you stop to smel roses Call 763-5525

UNION SQ
SOM Un. Sq. 2F/1M sk 4th to share 8 rms- sunny coop house. Call 628-3265 or 266-3721 $155 + util.

SOM/UNION SQ diverse grp of 8, ages 28-41, M/F, active in the arts & progrssve politics sks 2 F for spac coop. Members shr meals, chores, but have privacy. No Students. Call 7-10pm, 776-9500.

LOOKING for FM to share 2 bdrm grgs on Pk wd flr w+d must be responsible! 275 mnth- Les 924-0101 9-5.

SO END LOOKING for F to share 2 bdrm grgs on Pk wd flr w+d must be responsible! 275/mnth Les 338-6228 aft 6

WAL F rmmt to share 3 br apt porch, pkg, T quiet resp avail 9/15 $275+ util Call 891-5345 eves.

WALTHAM sks prof F 23+ for indep hse. Nr 128, Ma. Pike and T. No pets or smkrs. $150+util 647-1870

I'll pay good money for a indoor/outdoor space as close as possible to Star Market on Tappan St. 734-3004 anytime.

ROOMMATES

SEE OUR AD UNDER ROOMMATES.
734-6469
734-6484
MATCHING ROOMMATES INC.

1F prof to share 4 bdrm apt friendly close to T and bus near Inman Sq $185+ util 661-7399 Sept. 1

1 F roommate needed in house nr BU,to shr wlth 4 others $200 incl everything. Call 254-7579

1 or 2 SWF looking to share apt Boston/Brookline. Resp, friendly, quiet nonsmk 891-1188.

25 F lkng for 1 M or F to shr Brightn cndo avail +now or 10/1 D/D W/D cntrl ht a/c pkng prvt patio, nr T cl 7-9a 10-12p 782-1327 $400

2M 1F sks 1F for Oct 1st near Harvard stad allston $130 mo plus utils spacious apt Call 254-2720.

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JP - 1F/1M skg 1F. Lrg 3br nr T & strs. 10/15. Must b ez going. $167/mo. Mitch 721-1351 e. Alma 522-2077 d, 721-2793 e. let's talk.

GWM RMT NEEDED
to shr. lrge. studio near public gardens. Call Jim, 266-8122

ALLSTON Sep 1 F30 seeks F 25+ to share 2-bdr apt clean sunny $222.50 inc heat conven loc 738-0781

ALLSTON- Wanted roommate to share 2-bed condo on Green line. Call 566-7260 after noon

1 or 2 people to share a 3 large bdrm apt with 2F rmmts in Allston call 782-4640 after 5pm

Allst to shr 5 rm apt $200+ util nonsmk over 30 F prefered call 782-0933

Alst suny sp. house on T mature, reliable $260+ util 787-2775

BOSTON ROOMMATE EXCHANGE
Save Time-Save $
Use our network to locate the right roommate or living situation
- *Personalized*
- *Convenient*
- *Confidential*
- *$25 fee*

510 Commonwealth Ave., Kenmore Sq.
Call for appt.
266-6172

JP - 1F/1M skg 1F. Lrg 3br nr T & strs. 10/15. Must b ez going. $167/mo. Mitch 721-1351 e. Alma aft 6pm 721-2793 let's talk.

BOSTON-SOUTH END Great room for GM 18-35 in lge apartment share kitchen & bath, furnished or not. $55-70/wk Call 437-1086

BACK BAY 23 F stnd lkng to live w/other stnds or profs 20-30 in established apt in Bck Bay Leslie 203-242-6684

BCK BY- seek 1 nonsmking F prf lg liv rm/bay wndws 2 lg bdrms 1½ baths lf mod kitchen w/ d/d closet space mstly furn-carpted nr GR line $450 Laurie (w) 495-3602 (h) 536-2860

****

DO YOU NEED A RMMT BY 9/1?
So do I. Employed, responsible M 21 seeks 1-2 bdrm apt and friendly, responsible M/F roommate with whom to share it. I will consider either Back Bay or Somerville near Davis Sq. I can pay up to about $250 (sec. dep. and/or lease are not a problem). Call ASAP 628-8599 (Henry) or 267-1234 (Sue) days.

****

BOSTON N. END F wntd to shr spacious 4 rm apt w/F 26 $250/mo htd. No smoke pls! Call 227-2529 eves

BOSTON Park Dr. near Beacon share newly renovated 2 bedroom apt close to T. $345 incl utils/mo 424-1027

Boston South end ez going rmt for spac 2 bd duplex din rom dsh, cable bkyrd beauti. $300 all inc Joanne 536-5805.

BOSTON- WM coll grad quiet nonsmoker shr pleas sunny 2br apt Sundays thru Fridays con loc $160 mo inc utli + phone 266-6322

Sun rm sp. Furnish condo 6rms lg kit pantry, porch, dishwh, storage, sh 2 others sense of humor. pref. $310+util 566-1715

BRI 2 Fs wtd for 2 bdrm in 3 bdrm $200+ utils. Avail Sept. 1, nr BC & B&C Line. 277-3634.

BRI/BRKLN 1br in sunny 2br apt livngrm has bay wndws $255 inclu ht. On T. Friendly veggie F pref. No smk/pets. 738-9232 call late eves and keep trying.

BRI/ Cleve Cir area 4 frndly fun prof Fs sk 1 F for 5 bdrm apt nr T + pkg, no pets. $160 mo+ util. 254-1617. Avl 9/1

BRI F25+ seeks F sh 2 bdroom non smoker $290 heated near T aval 9/15 738-4596 after 7:00pm

Brighton-1M & 1F seek clean, quiet F share 3 bdrm. Comm Ave condo. Dish & disp. non-smker. $275+ elec. 782-4436 eves.

BRIGHTON
2F sk F 20's for large, bright 3bdrm apt $216+ ht call Bonnie 628-8749

BRIGHTON 2 prof M 23 seek straight, neat, prof M for nice lge 3 bdrm in hse. New kitch & bath, $233+ utils avail Sept 1 call 254-2603

BRIGHTON 3yng M prof, sk 4th to shr lg home. Gd Lndlrd, avail 9/1, $200+ 783-9062.

BRIGHTON CNT newly renov 3 bdrm apt nd 3rd rmate M-F SAFE AREA near bus-T call Jay 254-3368 wknd call 413-567-0225 Thanx!

BRIGHTON frndly rsp M/F 25-38 to shr lg 2bdrm w dkrm gd nbrhd on T w M 33 phtg 250 ea+ call Steve 782-4909

BRIGHTON HOUSE
M or F non-smoker to share 3br. apt. 8205+ util. avail. immed. call 738-0531.

BRIGHTON near Brkln rmmte wntd 2 bdrm nr T call Dan eves 782-8070

BRIGHT prof 29 seeks similar for 2bd. I hve, furn, Gohonzon, Debussy, piano Dec 100, no smoke 739-1166

BRI M or F 22-30 3br condo nr BC & T $300/mo+ elec non-smkr pref Michael or Ronnie 783-2168 Avail 9/1

BRI Rmt for lg 3-bdrm in house. Dng rm w/ frplc, porch, yard. Quiet, safe, nice. $250+ call 787-2174

BRI rmt wtd fun, mature, energetic pref F for our lg vict hsehld semi-veg no pets/cigs $260/mo inc utils avail now 783-1228

BRI Semi-coop but indep 2F sk 1F 25+ prof or grad nonsmk no pets neat & quiet. Eves til 11 & wkends 787-2428.

BRKL 2 prof M sk 3rd to shr 3 bdrm for Sept 1. Lge & very clean $300+ call Dave 536-0470 or 783-9193 aft 6

BRKL 3rd rmmt wanted. Lg, sunny, 3br apt. Nr Village T, nr park, no smoke, no pets, mid twenties, neatness preferred. $275+ prkng avail. Call 734-5337 between 8-10pm Avail 10/1.

BRKL 9/15 F 25-35 to shr 3 bdrm w/2F quiet street $200+utils 731-6721 btwn 6-10pm + week-ends

BRKL/BRI F 25+ to share lg 3 bdrm apt sunny on T no pet/cig free parking $266 heated 735-0813

BRKL COOL CRNR 2M/2F sk M/F 25+ for lg rm in frndly hse. $160 inc ht & hw. $100 sec dep. avl 9/15 277-9718

BRKLINE-F to shr 3rd flr in condo area nr Clvd Crcl T w 1m & 1f. Lrg rms wlkin clsts lov st wndws parquet flrs slpng clngs eatin ktchn encisd strwell prv rear patio grdn 230 inc ht no fee 738-1472 pm

BRKLN-Cool Crnr sk GWM in 7 vrylrg rms 3 bdrm quiet nr T no smoke $270 inc ht & hw eve/weekend 232-9150

BRKLNE/COOL CRNR F25+ for 3BR Dex Pk d/d a/c laund pkg avail no pets/cigs nr T $300 inc ht 277-3085

BRKLN F rmmt wtd for beautiful 2 bdrm apt on Summit Ave Brkln/Bri line Conv to T. BU, BC. $325/mo. W/D, DW and all other mod conveniences. 782-0651. eves

Brkln vil 2M sk F 24+ no smk/pets quiet & mostly neat for safe comfy apt nr T $184 w/ht 277-8712

BRKLN VLGE M med stu sks M med/dent/law or grad stdnt. mod 2 br apt $345+ utils 232-5839 or 334-6260

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BRKL VILL F sks quiet non-smokers, 23+ prof or law students pref for apt nr T $200/175 +util. No prkg/no pets. Call 566-2703

BRK Prof F 25+ resp, friendly to share spac 3br 2bath apt w/2F. Nice area/nr T. $235 incl ht. Nosmk/pets. 739-3315 lv mssg avail 9/1

BROOKLINE 2M/F seek F for large friendly independent apt conv to T. Call 277-5021 or 734-0548

Brookline 3 males seek M 23-30 ns quiet neat friendly close to T $170/moth+ utils 738-4447

BROOKLINE Beacon St. Near T-seek F for 4bd apt $213/mo -ht & hw inc call 232-5597

BROOKLINE, Beacon St, 1 bdrm in 4 bdrm 2 bth on T nr Coll Crnr. 213/mo ht hw incl 232-4687.

BROOKLINE
Coed household lking for 6th 25+ hue cats/no more pets smk tolerated park $225 + util-sec 738-9718

BROOKLINE VILLIAGE M prof. sks 2 prof F to shr 3 bd apt in resident area near T. No cigs or pets $187 incl. ht&ht wtr. Laundry in building. Chuck 734-1261

BROOKLINE Vllg M/F 25+ sh 4 bdrm large sunny bdrm Sept 1 300 htd. Non smk 566-7933

Brookline-longwd 2 respn nonsmoking F w/int in art n baroque music to share 9 rm apt in renov vic hse. nr T $250 N 325/mo incl heat own br. 232-0773 days

BROOK VILL 2 26 yrs. prof F's sks same to shr 3 bd apt pking wsh & dry $390+ utils Janet 828-8285

BU student sks. GWM to shr. large studio on Comm. Ave near gardens. Jim - 266-8122.

MID-CAMB: M seeks clean, quiet, responsible, non-smoking M/F to share neat 2 br apt Call 547-5503.

CAMB 1br apt to shr/subl $235/$470mo M/F no smk/pets nr Harv Law, Sq, T, buses 864-2308.

CAMB 27+ to shr lg 3bdr apt Hvd Sq area. Hrdwd flrs. $265/mo incl ht. Cindy or Greg 661-6243

CAMB 3 senoras 1 nino 2 gatos y 1 perra buscamos una senora o senor. Compartimos cocina y otras tareas. 876-8644

CAMB 5 blcks to HVRD 3bdrm apt, frplc, pkng, lge liv, din, kitch, sun room, hdwd flrs $400/mo+ uitls days & eves 275-4430 ask for Dave nights 497-0629

CAMB E prof M27 sks 1 or 2 rmmts. Lg sun 5 rm Sep 1 tot rent 525+ lo util eve 492-3581 wk 273-4502, Joe P

CAMB gay or str WM wtd to shr 5 rm apt w/ 1M in nice nbhd nr Hvrd Sq. $235+ util. avl 9/15 661-1227

CAMB Inman Sq rm in 3-br apt. Sk M or F 30's left polit. activist no cats no smoking Sept 492-7824

CAMB In Sq. M (25-35) sh 2 bdr with 1M. 498-9783 leave name, ph # Will call you back $150+util

Camb I bdrm avail in 3 bdrm apt. l0 min to Kendall, Central Sq 225 mo nomophobia 492-7297

CAMB M 26 sks M or F 22+ to shr 2 bdrm apt btwn Hrv & Cntrl Sq $212/mo+utils 491-4085 nights

CAMB Porter Sq One person needed in 3 bdrm apt avail 9/1 CALl 396-5219 evening or before 9 mornings.

CAMBPORT F artist 30 sks F to shr light spac 5 rm apt $230 inc ht Jane 547-3098.

CAMB/PORT SQ.
1M/F to share 2bdrm spac hse. Quiet, good for study conv. to Hrvd Sq $275+ Call Paul 497-4117

CAMB - prof. M 24 seeks non-smk. M/F rmmte to share mod. 2br/2bath condo nr Harv. Law $475/mo incl util (603)888-8257.

CAMB Prof/stud F24+ for 3 bdrm apt nr T. Sk resp nonsmk feminist, no pets. $176+ elec. Eve 491-7919.

CAMB/PRTR SQ- Quiet, neat F, 25+, to share gd size 2 br nr trans, shop'g. Has yard: no pets, smoke. $230+ util: avail now or 9/1. 661-0273, kp trying.

CAMBRDGE 1 rmmate 25-35 2 bdrm apt- Btwn Cen Har Sq $225 + util No smokers Aval 9/1- 787-0054 eves.

CAMBRIDGE 2 M/F to share 3br apt in safe quiet area w/M27 rent 250+tuil Avail 9/1 876-6223.

CAMBRIDGE-seek nonsmoking person 24-30 to share lovely 2 bedroom apt parking, nr T $300 + utils Call 661-8027

CAMB/SOM F 33 + dog seek non-smkr indep, mature F for spac renov 2bdrm w/porch + yard $275+ 625-5904

Camb/Som F nonsmkr friendly, clean, dependable for lg sun apt. 9/1 190+ 628 7326.

WALTHAM wtd M/F to shr hse nr 128 M pke hw flr fpl pkg d+d b yrd 248 + pets neg 894-5216 aft 5pm

WATERTOWN- friendly, indep profs seek M/F 28+ to share spac Vict home w/view of Boston skyline, faces wooded area, quiet st, 2 frplc, 2 baths, w/d, porch, garage, prkg, conv to trans, lg Bayfront bdrm. Avail 9/1 or 10/1 no pets or cigs $350+ 924-5693

WATERTOWN Non smoking indep hsmt for lg Vict home w/yd, pkg nr T no more pets. Call 926-5527.

WATERTOWN SQ hsemte wntd for 3bdrm hse liv, din, kitch $200+utils Call Barry at work 647-5406

WAT SQ Shr 5br hse w/2M 2F 28-44 porch/yard/dogs no cigs no pets shr food 165+util 9/1 924-0726.

WAYLAND F roommate for house on pond. Frplc, lvrgrm, beautiful country setting $350/mo 1-655-3048

WEST NEWTON housemate graduate student to share home with two doctoral canidates one retired teacher and three cats comfortable relaxed ambience $240 includes own room plus entire house off st parking phone washer all utilities 965-1438.

WINCHESTER 2F prof sk 2F prof 28+ to share pleasant spac newly renov home nr 93 + 128 no pets non smoker $250+utils. Call Diane wkdays 935-5565 x2529.

WINTHROP Ocean/ 2 Hsemates Ovrlook Marina + Boston Skyln Lg Lvly Grdn Yd+ Studio Space 15 min to Bos-Ez Parking 1 Blk to T Beach-Lndry-Shops Approx $165/mo /pp Util Incl Call Kathy 846-9229 Aft 6

W. SOM - M25 neat, respnsble beaut. 3 bdrm w/pch, bkyd, hdwd flrs, nwly alum-sdd (8/1) nr pond, seeks two prof resp, clean, rmmts, M/F 23-30 $185+ 9/1 776-ll73

W SOM Indep coop seeks M or F pref 30+ mostly veg no smk share food laughs nr park, T. 150+ 623-6978

PARKING SPACES

CAMBRIDGE
Share spacious bright 8 room apt 4 short term. No min stay 868-3018

SEPTEMBER 1

WEST ROX resp prsn for charming apt, quiet resid area, nr hghwy & T. Call 323-7058 keep trying

ALL 1M, 2F sk 1M/F to shr lg 6rm apt w porch nr T must be neat ind respons $250/m inc ht/w 254-6477

ALL 2 F sk F or M for 3 bdrm hd/wd flrs, prch, $270incl ht htwt call Peggy collect at 313-349-7415

ALL Looking for M rmt 23-28 clean, quiet, considerate, rent $255 incl heat water. Sunny apt near T stores. 783-4370, Steven.

All nonskm F grad or prof for suny bdrm in house convt to Hrv sq & bus pkg provided. $210+ util 787-9049 aft 6pm

ALL Sept 1 F rmmte for lge 3 bdrm great loc, nr T. $250ht/htwt no pets. Phone 232-8144 aft 6pm

Allst M/F nonsmk gr student or wkg pers to share 3 br apt $300/mo incl ht Steve 254-7126 or Liza 876-8378

ALLSTON 1 exp rmate M/F 25+ to share lg apt w/1 M well adjusted responsible htd $315+ util 787-2568

ALLSTON- 1rm in 4 bdrm apt $171 w/ht seek intrstng, enthusiastic, rspnsble, humorous, non-smoking F/M 22+ no more pets. 783-1322.

ALLSTON- 1rm in 4 bdrm apt $171 w/ht seek intrstng, enthusiastic, rspnsble, humorous, non-smoking F/M 22+ no more pets. 783-1322.

ALLSTON for 9/1 3M sk 2M for hs, no stud, $180+util, mod kitch, d/w, phone aft 6pm 782-3125.

ALLSTON GWM seeks clean resp rmmte 25+ 2 share 2 br apt 300+sec+util 9/1 w/d porch piano 254-1955.

ALLSTON-one F or M 25+ needed to share apt. with 2 others. Located near T-stops. Smokers ok. Call 787-1280. Rent $135+ dep w/o utilities.

ALLSTON rm avail 9/1 F pref on Comm Ave near BU $260htincl call Jean at 731-9547 eves

ALLSTON rmmte 25+ needed for 3bdr $190+utils nr T & stores. Private street call 782-6533/1-967-3076

ALLSTON- Roommate needed M/F lge 3 bedrm 2 baths responsible 25+ 731-5115.

ARL/CAMB-line prof F seeks F 28+ for sublet in sunny 6rm apt nr T $200+ utils 648-5701

Arl F 28+ ez going wrking prof for clean 2 bdrm in priv setting porch smoke ok $250+ util 646-4489

ARL- GWM rmmt wntd for very intimate 1 bdrm home. $100/mo + 1/2 util. Must help paint redec, free prkng, dog, lite smk ok, air cond, me 45 Levi type, U 25-35 slm. 646-0303

ARL- I'm 1M seeking 2F,1M 26+ to build a cohesive & supportive household. I prefer people who love growing,and can communicate and work through conflict. My 2 floor apt has large rooms,hardwood floors, & no smoke or pets;on T.$238+.641-3107

ARL Nonsmk F 25+ to shr spac apt. Close to T, yd, pkg, no pets. $325+. Call Berney 643-4059, 523-7900 x2546.

Arl. rommate wanted to shr top 2 flrs in lg house w/IM & 1F indp. prof. $270 mo + util. avil 9/1 call 643-4801

Arl semi coop hsld 1M/1F sks 1M/IF 24+ fr beut, spac hse, hrdwd flr, pkg 212+ call 646-6201

ARL/SOM prof F sks quiet resp nsmk F 25+ to find & share large quiet apt. 648-4351 ask for Kath

Artict/craftsperson wanted to share studio in Brkline no oil paints. No live in Low rent 738-9522

BACK BAY - M nded to shr nice 2br apt nr Hvrd Br. Lg sunny lvng rm, furnished except for bdrm. Secure bldg, has elev. $325/mo + ½utils, ht/hot water incl. Call Drew at 266-3781 after 6pm. refs req'd

BACK BAY non-smkg prof male 30+ wanted to share spacious apartment. $200 call 267-3130 Jerry/Allen

BACK BAY Prof M to share lux, secure, 2 br/ 2 ba condo on Comm av nr Kenmore Sq $475 no smokers 536-3795.

BACK BAY. Wlk to Copley Place/Pru. European SM sks frndly, liberal, F, 18-30 to shr brnd new condo with aesthetic home atom. Lge sunny, 2 bdrm + study, 2 bth, sndck, fp, w/d, mdrn kitch; conv T. Rent negot. 267-4202

BEL-CAMB line-F 30+ to shr lrg sunny 5 rm, 2 bdrm apt w 1 F. Trees, prches, pkg, nr T. $287+. 489-4677

BELMONT nr Waverly 22+M shr 5br house nice area nr T. Pkg no smkr $275+ 964-7972, 868-4200 x 4612

BEVERLY GWM 40 5'9 160 sks yngr 25+ WM to shr 2bdrm/bth furn apt. Smkr ok. Be quiet/resp/sober. $325-370 mo. Ltr to PO Box 8653 Boston 02114

BKLNE-3F seek M/F 27+ spacious apt Nice loc no smoking/no pets. Eves 566-4366

BLACK MALE ONLY
BOSTON Boylston st. attra GWM 38 sks GBM stu or working person only attra clean quiet living person 2 shr lrg 2 bedroom $200 267-3702 leave phone num.

BOS/BRKLN LINE M/F 22+ for clean, sunny, 4bdrm apt close to T, $231.25/mnth incl ht. Avail 9/1. Call Jennifer 536-8286 eves.

BOS GM 25-30 shr 1 1/2 br 233. w/d in building very clean Bolyston nr fen for 9-1 ask for Ron 353-0736

BOS M/F late 20's+ to shr 2 br apt. Call 426-8711 between 6-10. $255incl ht.

Bos nr T need quiet pers for nice house 3 baths ideal for grad student $185+ 423-0259 bef l0pm

Bos/S End GWM sks prof M 25+ for lg 9 rm nwly rnvt apt: W/W carp, exp brk, frpl, mdrn kitch 11/2 bth. $240+. Call Kevin 1-851-5473 Sat-Mon, 536-8640 Tues-Fri 9-9pm only

Beacon Hill 1M/1F sk 1F for beaut bdr 4th fl w/ rf, fplc, wd fl, wall to wall carp, exp brk, lots lt, $300 ht inc. 24+ pls. Greg 338-6300 or 720-2396

BOSTON 4br duplex sks+1 roomate immed. d/d, w/d, close to Pru. $230 ht incl 247-3611

BOSTON blk M 24 sks F student share studio free exchange for cleaning. Call Ken nights 353-1611

Boston Dwtw blk M 35 sks clean respon F rmmte share spacious apt. Call 423-7891 eves. Ron.

Boston GM 25 sks M/F for lrg 2 br So End apt. Fireplace, roof deck, near T $312+ util Jim 267-4170

Camb/Som F nonsmkr friendly, clean, dependable for lg sun apt. 9/1 !90+ 628 7326.

Camb yg prof F seeks F 20+ fr large 7 rm apt. 3 Bdrms, low rent, safe nbrhood. Walk to T. Call days 722-2802, nts 628-1502 ask for Joanne.

Want mature F to share 5rm apt 250-275 negot util inc Denise After 8+ wknds 884-0690

DAVIS SQ 2 easygoing F's seek 3rd to share apt near T, parking call Sue or Iris 623-6735

DAVIS SQ indpndnt hshld nonsmk indy pkng nr Harv Tufts T sbwy $250 w/util garage available 536-9494

DOR 100 mth rm + utils prog hshold no bs 265-8504 ½ blk frm Red Line male or female welcom Ray Mike.

DORCH 3rd person, stdnt. or prof, for a kosher apt 5 min to Ashmont T. Large bdrm, clean 2 airy apt $150 288-0256 6-10pm

DORCHESTER Ashmont 2F looking for 3rd. Near T, bus, UMass; in safe, quiet area. $117+ util; 296-2683.

DORCHESTER F sks same 25+ shr 2bdrm in hs very nice, $240+ utils, pref non-smkr, eves 265-8040

DORCH mature F sks same to shr spac 4bdr apt nr Fids Cor Sta. approx $175+ utils avail mid Aug. 436-8282

DORCH M-F 25-35 for 3 bdrm on Meleille Ave. $170. Sunny, nr T. Sec. 825-3081.

ARL E Prof or grad rmmt wntd for 2 bdrm to shr w/M. Non-smkg, $275incl ht. 641-1018.

E.BOSTON-WM 34 skg F non-smkr no pets shr quiet waterfront apt priv home $200 incl utils 569-7964

EVERETT Bi White Male roommate wanted to share apartment Call for details anytime kp trying 387-3044

FEMALE RMT WTD

Brockton- F to shr furn 2 bdrm condo pool pkng w/d, w/w, exc loc 20 min to Bos, rent nego. 1-588-8679 anytime Tom

FRAM AREA GM prof, disc, sks same for lg 3 bdrm apt in pri home in Fram, 5 min Pike, Rt 9 & 495 $300+ ½ util. 879-7487.

Grad student 1 block from BU unfurnished rm flly equip kitch $270. Call 353-9711

Housing wanted. 27yo friendly MD looking for apt/house in need of roommate. Prefer clean & modern. $350-450 call Alex 739-2649.

HURON-BRATTLE

Cambridge F 30+ to share single family nr Fresh Pond. Sundecks, gardens, frplc, vaulted ceiling, new kitch, $300 no pets/smk.661-0011

HYDE PARK prof or grad stdnt for lge 2bdrm lux apt on 3rd floor resid area ht/hw, prkng, $250 call 782-7097

Indep prof F sks home w/1 or 2 others west of Boston no smk have 3 cats.1-486-8982 lve message

HTD. INDOOR POOL

Rmmte wntd to shr 2 bdrm lux apt. inc w/d 1½ baths, sauna, loc 3 mins from S.Nashua Mass. line Rte 3 $395/mo for further info (603)888-0464 or (603)888-2312

JAM PL 1F 25+ ro shr apt with prof & 4yr child non-smkr $300 mo inc ht & hw nr T Linda dys 227-4690, eves 524-3689

JP - 1F/1M skg 1F. Lrg 3br nr T & strs. 10/15. Must b ez going. $167/mo. Mitch 721-1351 e. Alma 522-2077 d, 721-2793 e. let's talk.

JP 2F prof/grad stu to shr lrge 3 bdrm apt, 2 porch great view nr T & Arb $171/mo nosmkrs 522-6783

JP F nonsmoker to share sunny 5 rm apt w/ garden, near T, $180 + util, call 524-5418 aft 9pm, B4 11am.

JP F rmmt wntd must be clean neat + resp. sunny apt nr T + pond 225+ util + last mo av 9/1 524-4382

JP M-F 25-35 prof for 5 bdrm, 5 mins T. $200, sec. 823-3081

JP M sks m/f to share 6 rm 3rd fl apt. Porches, politics + orange line. $187+ utl call 522-4692

JP- Nr Pond + T. Nd. 1F, 25+ for 2F apt. Huge, sunny. Studio space. Avail. 9/1 or 9/15. $275+. Martha 524-5233.

JP Pond area 3M 1F sks 2 F to shr lg friendly house great neighborhood near Arboritum semicoop 9/1 $240-325. 783-1414 Joel, 965-0734 Tim

JP/ROSLINDALE warm, independent F/M to share sunny 9 rm hse. D, hdwd flrs, semi-veg non smkr Mary 436-4303

JP semi-coop house nr. Orgr line avail 9/1 no smk or drugs 3rms $150 call 522-2518

Roomate wtd. M or F, 20-29, 7rm apt. $250/mo, htd in JP Call 739-2200 ext 568

Lets cooperate: mother & 2 extraordinary beaut. bright, well adj childrn B9G7. Seek M rmmt; kids wd benefit frm positive role mod sensitv to emotnd of child. Friendship mutual support & freedom to liv sep life 489-4547

LF sks apt & rmate now thru Sept up to $230 w/util, washer, rm, nr T, semveg. indep, pref Bos area PO Box 250 Boston MA 02215

LINCOLN - shr 2br twnhse. nr train. Declared income limit $9000. Gd for stu/artist. $185-$250 259-9380

THE ORIGINAL!! MATCHING ROOM-MATES!

Looking for a roommate? Register now at MATCHING ROOM-MATES INC, the original and most experienced roommate service, serving the public for 18 years. 251 Harvard St, Coolidge Corner. Call today!! 734-6469 or 734-6484. A Match is a phone call away.

LIVE WELL

S. End Prof resp GWM 30's seeks same to share lux 2br. spacious, fp, rfdk, near Copley Place. Serious only $495+util 536-8699

LOWELL-GWM 24 prof resp neat non smoker to share 2bdrm $220 incl utils pool a/c 9/1 453-3266

M 28 sks M/F to share apt or house. Smoker, pets okay please call Harvey 925-9187

MALDEN M or F resp person for 2 bdrm apt 3 blcks from Orange Line off st prkng in hse laundry ht incl $235 your shr call 10-11 pm 324-3612

Male rmmt wtd. 1 bdrm in 3 bdrm apt avail 9/1. On MBTA line $233.35 heat incl. 926-2279. Call aft 6pm

MEDFORD- 2 prof F 24+ sekk 3rd same to share sunny spacious 3bdrm apt near T priv way pkg nonsmk $190+ util 488-5464

MED/SOM F 30+ 5½rm lovely apt. Nr T and safe. Nonsmkr please. Sorry, no more pets. Call 628-8966

M/F need F 23+ prof or grad stud for 2nd bdrm call eves 787-3712 $300

M Grad stdnt, Masss Coll of Art, dsprtly nds rm(male) cn affrd $35 wk no gays 325-0012 lv name, no.

M Grad stdnt, Masss Coll of Art, dsprtly nds rm(mate) cn affrd $35 wk no gays 325-0012 lv name, no.

Mission Hill area 2 GWM seek roomate to share a large apt. $225 call 738-5060 eves

NAHANT F 22-30 to shr ocean front hse fully furn, pkng, w/d $250/mo ½ utils 9/1-6/30 no pets 581-5235

N. End water front. Prof M 25-35 for new 2 bd 80% furnish, classy $375+ util 9/1 David 482-3308.

Newbury St F rmmt for nice 2 bdrm safe conv loca 345 inc-call 266-2823 leave msg 232-6575.

NEWT/BRIGHT 2 M + 1 F sk 1 prof F, 25+, for spac 4 bdrm hse. Nr T, yr lease, low rent. Nosmk/pets. 787-3415

NEWT CEN M/F prof to join 2M/1F beaut house wsh/dry dishws/disp prkng $350 566-6867.

NEWTON. 33yo prof F sks same to shr spac 2 bdrm duplex w/frplc, garage, nr 128 + 9. Avail 9/16 $187+½utils 277-9124

NEWTON 3 F sks 1F for 4 bdrm spac sunny apt in hse. Pkg yd. No smk/pet 250+ 9/1-9/15 965-5291.

NEWTON CORNER 25+ prof F to shr lg 3bdr apt in hse. Must like dogs, but no additional pets. $248+ util 965-2388 eves

NEWTON CTR- M/F 27+ nonsmkr to shr 2br w/den in 2fam hse. Prkng, frplc, wash, yd. $400/mo. Avail 9/1. 965-3609 lv mssg

NEWTON F to shr 4bdrm hs 1½ baths, prkg, 1½ mi from B.C. $275+util Call 924-5813 evenings mornings.

NEWTON HLNDS 2 prof F sk 3rd to shr 3br nice apt nr T & Rte 9. $250incl ht & pkg. Call Niki aft 7pm 244-3875

NEWTON- Pro. per/grad student to share 4 bdrm house. 183p/m+utils. Sorry not pets. 332-8303 anytime.

NEWTONVILLE prof Female seeks same, 25-35, to share spacious 2bdrm apt $275+ pkg & w/d on prem. Robin 353-2224 days only

NO. CAMB Mature prof working M 25-30 sought to share sunny, spac apt in hse on T. w/ hdwd flrs & yd. NO pets, for Sept. 1. $280+utils. 876-5278.

North End Waterfront need 1 M/F to share spc 3 bd condo $375 avil 9/1 call 742-7466 eves

NORTH READING non smkng, honest, responsible, GM rmmt shr lge home. references required, serious only. Brandy 664-4443

North Shore Marblehead Prof GWM sks same to shr ful fun 3brd house on quiet st,walk to bus, off street prk, yrd, storage, firepl, living rm, formal din, mod kit & bath w/d avil 9/15 $350+1/2 631-8657

NORWOOD-M apt mate lge lux 2br conp furn 2 mo dep $350 mo inc ht close to commuter RR Gene 769-8025 eve 426-8086 days

NVILLE - 2 prof F sk F 24 + for sunny apt w hdwood flrs. No cigs or pets, Sep 1, $210+. Call Lori or Anne 965-2314.

PORTER SQ 4th needed for stable hshld. We are 1 st cpl 30/39 & 1 GM 24. Into music, food, arts, politics $150+ 628-5919 Eves

Porter Sq Prof or grad stu 28+ wtd immed for sm house off street. No cigs $230+ eves 666-1796

Prof F36 +older cat sk rm in frdly, stable hse or lg apt 9/1 or 10/1 call 326-3009

Prof M relocating to N. Reading to find new or share resp M's apt 22-30yrs (G, Bi, Str OK) Please respnd Box 954 Middleton 01949 w phone #.

REVERE rm nr beach and T. Sublet by wk, mnth, or longer. $50 wk or negot. Call Ted 289-9390

Room avail in apt. in exchange for childcare rent neg. experience & refs. reqd 623-7867

ROSLINDALE prof F rmmte wntd for 2 bdrm apt hdwd flrs, modrn kitch & bath, nsmkrs, nr T.$250+ht 323-1771 h, days 421-1360.

Roslndle 25+ N smkr to shr 6 rm apt in 2 fam hse own rm md K and B w/d garage avail 9/1 $275+ util 327-6483

ROS M/F to shr 3 bdrm apt. frnt & rear prchs, lge kitch, mdrn bath, nr stores, Arb, on T. Resid area $125/50/mo avail now Lou 522-6014

S.END GM sks 30+ respons, nsmkr, nsexist for lge tri-plex 2 kits, 2 baths, dck/yd $375+ 536-2683

S. END remodeled Mass Ave 2 br avail 9/1 incl ht hw sunny exp brick hw flrs 350mth. M/F Call viewer 247-9141 lv msg w servc.

Sk M/F prof/grad stu for 4 bedrm, nr T. Pref neat, friendly nonsmkr. Call 254-7040 eve keep trying.

SO End apts weekly & monthly rentals 60 to 80 per wk. GM's sharing 4bdrm apts. Lndry RFDQ w/fireplaces prefer those offering longevity Dave 536-2680

Somerville apt seeks 2. Within 2 mi of Tufts, Harvard. Near org line. $125 + utils. 628-5081

SOMERVILLE F non smkr 26+ resp needed to share 3 bdrm apt nr Porter Sq. Nice view. $182.50+ 628-7172

SOMERVILLE MorF 28+ to Shr 8rm apt with 2 M. No pets or cigarettes. $150 + utils. Ernie or Linc 623-5118.

SOMERVILLE Resp F nsmker to shr 2bdrm apt. near T. $200+ Avail 9/15 625-7293 keep trying

SOMERVILLE, Spring Hill sk M or F lovely Victorian owner occupied indep household friendly not crunchy granola $300/mo 628-6045

SOM F sks 1F non smkr 22+ to shr 2 bdrm apt $242+util & sec. No students/pets. 666-4804 6-10pm.

SOM F sks 1 to share sunny, spacious apt. Clean consiserate. No smokers, no pets. Near T. Call Linda 426-1910 days. $225 inc ht.

SOM F smoker + cat sks F for modern 2 bdrm apt nr bus. W/w, ac, laundry room, porch. $275 htd. 625-0815.

Som M/F for spacious apt nr union sq smoke drink ok must be responsible and enjoy a clean space as we do 1st mon pent + sec dep req call 625-9808

WATERTOWN Sq large sunny hse nr river/T. 3M seek 1M/F. 275/mo includes all utils+extras. Smokers ok no pets. Tom/Mike/Pete 926-4992 anytime.

WATERTOWN twnnse. rmate wntd. lg 4 br, lvrm, bth kitch, frpl. $250 inc ht/hw. Walk 2 T 924-0333

WATERTOWN-we have a lge comf twnhse & are lkng for 1F we're semi-veg non-smkg wnt quiet resp indep M/F 25+ to cont stable frndly hsehld. $232/ht incl 926-4166

WATRTN/ARL/BELMT F sks F 28+ to find apt together & create a home. I want a comfortable place for growing and sharing. Eves 926-8940.

WESTWOOD 2Fs sk student/handyperson(s) to shr lg furn hse. Rent $150-200 w/hs +yd wk 329-2796.

WEYMOUTH the race is on, on your mark, must like the area, the house & me. Get set, to be gay or understanding, neat & stable, prepared to pay $350/mo complete, to enjoy life, go to your phone & dial 335-8210 can we talk?

WILMINGTON GWM 35 carpenter wnts rmmte to shr col farm on 1 acre. $250/mo+½utils 767-3564

BEACON HILL

Just renovated. 723-5680

BRIGHTON-on green line. Clean furnished rooms avail for working people & graduate students, good reference a must. $65/wk & up. 277-6622

Furnished room in private home in Suburban area on bus line. Non-smoker Share Bath $250 mo 484-5210 eves

HOSTEL

Cleveland Crcl $7. 277-2322

SO END kitchen lvrm bdrm, & bath 60 to 65 per wk. Gay men living in entire 3 bldg complex resp adults please Dave 536-2680.

SOUTH END Nr City Hosp light hsekpng in town house desposit required $65/week call 269-7221 aft 6

SEASONAL RENTALS

Charming house in Edgartown- looking for young prof (25+), May 30 - Sept 15,weekly, monthly or seasonal. Call eves, Felice 782-2072; 262-6655; 267-3316;

MARTHA'S VINEYRD Chappaquiddick Skylit contemp 4br's 2baths- dw w/d from 9/2 $400/wk 868-5260 or 492-1093.

FOUND-----
1 black leather wallet w/lot of cash!, no ID's. Would like to return it. Call 637-5281 for best time.

THIS WILL always be the first ad in LATE ADS ALL CATEGORIES.

Aerobicise workoput Tues 5:30, Thurs 7:00. 595 Mass. Ave Camb 861-7166 4 classes $20

Attr man 32 well-built, 5'9" 150, seeks woman of sound body, healthy mind. I'm into visual art, into city cultural life. Let's share good times. Box 8675

Man 30 seeking rare woman with special qualities people miss folk newwave jazz clubs hiking people books film travel current affairs I have an open and guileless nature all replies answered Box 8676

FOOT FETISH
Are you into Bass, Cole Haan, socks etc? Yng GWM vry gdlkg seeks others for foot fantasy. Box 8678.

Sub MWM 30 sks dom F he can ser as maid sex slv on occssnl basis chores xdress obey. Also dom M or subms M or F consderd PO Box 6231 Nashua, NH 03063

WM 42 WF 38 would like to meet swinging couples for 3somes/4somes discrete Box 8635

CAMB 1 br converted to 2, no liv rm, share w F, 27, pref sim age F, 7 blks to Harv Sq, exc for student $250+ elec, nice apt call Merry 497-1766

MEDFORD nr Tufts & Sq T. 2M sk 3rd cute house in nice nbhd, good deal $175+ Call Greg 396-6751

MEETINGHOUSE HILL Lg room share lg kitch, yard. ex pkng, MBTA $210 inc util call 4 to 9pm 282-4208

NEWTON large furn room share kitchen + bath near T & pike quiet nice area. Ref required. 332-9394

GARRET STUDIO

Sublet Sept-Dec 2-Rooms charming Newton Corner Victorian 410 includes util deposit required off-street park 527-6589

Camaro 1982 Sports Coupe V6 automatic transmission power steering AM/FM stereo cass 11K exlit cond $6800 or BO. 286-1963

GOOD DEAL

Chevy Malibu 1973 special edition with bucket seats, strong 350 automatic, 89K mi. $500 or B.O. Leave message for Michelle at 277-8996

1973 VW CAMPER
Runs well light body rust, none on pan. 136K nds exhaust system. Call Dave 332-0588 (eves) or 661-8100 x 865. $1500

Watertown F prof 25+ non smkr for 4 bdrm + wnhse semi-coop 3 flrs, frplc no pets. On T $250 incl ht avail 10/1 924-5189 eves

BACK BAY 2 M & 2 F seek F for 5 bdrm apt for Sept 15 1½ bath, 3 frplcs, nr T & store. $260 266-7198 eves

BACKBAY Beautifully restored 2 br apt, sunny, hd wd flrs, DW- seek mature, progressive person who is able to communicate openly and easily. 315/mo+ Andy (h) 497-1766 (w) 523-7900x 2704

BACK BAY Resp M, 20-25 (student ok but employed preferred) wtd to share 1 bdrm apt w/1M on Boylston nr Pru. 9/1-9/15. $237.50+, sec dep. Call 628-8599 or 424-1462 (Henry) or 267-1234 (Sue).

Belmont 27+ F to shr feminist 3 bdrm house nr T Quiet res area no pets, nonsmkr $300+ util call 523-2688

Quincy Mrk. Kiosk sks energetic, enthusastic manager $250 wk+ bouns ,Pauo Real 782-2266

MARKET RESEARCH ASST

Conduct public opion poll & market reseach by telephone. No exp. ness. Part time, flex schedual, most eve & weekend hrs paid training program. Start at $4.50 per hr w/freq. raises. call 783-1718 after 10am. Ask of Joann

JP - 1F/1M skg 1F. Lrg 3br nr T & strs. 10/15. Must b ez going. $167/mo. Mitch 721-1351 e. Alma aft 6pm 721-2793 let's talk.

SAVOUR LIFE...
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SOM DAVIS SQ 2 frndly indep F's sk 1 M/F(27+) for sunny spac apt. $180+ util 9/15 or 10/1. 547-0106, 926-8870 both #'s eves/wknds

Somerville 2 charming ind F sks 3rd fr 3 bdrm Ws Somerville. No smkng, pets. 183+ avail. 9/1. Unstruc. friendly env. call 9-12 am 926-5600 Maryann or aft 5pm Jen at 628-5081

SOMERVILLE-2M 1F 27-50 seek 1F to share a coop group house we are vegetarian non smokers striving for a non sexist home. Our lives are filled with politics music books and dancing $130+ 625-2597

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SOM nr Sullivan T 93 bus to Harv & Cent lg bk yard w&d lively intell people wntd $225 &½ util 623-0963

SOM- sk: 1 F for 5 brm apt to shr w/ 3M 1F $75/mo + util 731-1959.

SOM/UNION sq 1M sk rmmt clean prof M interest art nonsmk. 4 big sunny rooms cable TV $182+ utils + sec studio pos 776-7628 10am.

SOM (Union Sq.) F wanted for sunny apt. Near T, friendly, independent. $200+ Call 623-0073

Som winter Hill Bi M 30 sk st act Bi/GM 25+ for lg sunny beau furnished 2 bdrm apt clean near T $225 + util 628-7448 eve after 9 or weekends

Som w/IM sks non-smk M/F 25-35 for nice 2 bdrm gd loc $250 incl all utils no pets 776-0575

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WALTHAM F 28+ to shr 3bdr twnhse w/same $282 inc util. avl 10/1 Call 891-5311 eves

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WALTH-WESTON line- M prof sks 2nd M prof, 28-35, nosmk to shr clean, modern 2 br apt for 10/1 a/c, w/w, d/d river view, porch, pool conv. 2 pub trans & major highw. excl $330 mo call Bob 647-1721

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WTRTWN Just opened up! Skng prof F 24+ to shr beaut, sunny, ½ hse frplc, hdwd flrs, 7rms, quiet st 10 min from Hrvd Squ, nr T & garage. $300+ utils Call aft Mon 926-3904 or 354-5422 (machine)

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Rider wntd to go to Seattle, shr expenss and drvng w 1 M. Deprtng 9/14 or 15. 271-8288 wrk 643-4940 hme.

Ride wanted or rides wanted to Colorado. Leave btwn Aug 17 and Sept 5 call John 628-0878

SOUTH CA
Need rider to share expences and driving leaving 9/1 call Michael 745-7809

DRIVERS
- Cars to all states (Cal., Ariz., Fla., Texas, etc)
- Leaving daily
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FOR SALE

Furniture:2-1 armed couches w/corner table $30. rd wood table w/leaf $100, 2-green vinyl chrs, $15 ea art deco bureau $60, blk rocker $10, glass top tables $5 each polka table $30, wicker/wood bench $20, tea wagon $10 863-1137

ANTIQUES & FLEA MARKETS

Antq. bijar rug (w/hole) 9x12' rd, floral ptrn on royal blue fld-sacrifice $7000 or Best 367-2170

TABLECLOTHS
Beautiful hand made linen tablecloths w/ nice detail Must sell Call evenings 424-1346

APPLIANCES

DSHWSHR & Wtrbd 2 years old in excel cond. DW is Kenmore port w/but style top. Asking $150 for dw $100 for bed or BO. Bob 1-467-6490

MACINTOSH Computer $1795 w/Macwrite/paint. Image writer printer $380. Multiplan $110 524-0938

Moving- must sell Emerson A/C 9500 BTU good buy for next summer $300 or best offer 437-9813 eves

Refridgerator, standard size, good condition. $90 923-2475

Singer 360K knitting machine with ribber attachment. New. $850. 338-4424.

BICYCLES

Bicycles - racing sport or touring(new bikes) Wheels built. Parts. Custom framesets. call Steve 491-7550 early or late

CILO SPRINT-X Swiss made 531dr 23" frame full Campangnolo great shape extras $300 David 742-1667

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Get in shape w/the machine the crew teams use. Brand new. Assemble. $550 call Len 423-3377

Shogun- 20" freame- mens ten speed 1 year old good condtion $130 w/ lock Call Karin 731-3331.

BOATS

For Sale 15' deep V-hull boat made by Chrysler w/85 HP Chrysler engine-
Trailer and extras included $2500 Call 729-0367 (Great for water skiing).

CLOTHING

1 year old man's racoon parka coat w/hood. Mint condition $1000. Boston. Call 267-8351

T-SHIRTS
We are liquidating our stock-must sell 410 new unprinted 100% cotton Union Screen-Star shirts $512 call the Mad-Shirters at 491-4350

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COAL STOVE
Russo coal burning stove. Top of the line. Holds 60 lb of coal. 24 hour burn. Complete with blowers.Used 2 seasons. New$879 will take any reasonable offer. 746-5575 after 6 pm.

JOTUL Woodstove # 118 heats entire house. Perfect cond $300 or BO stove pipe inc. 423-0729 eves.

FURNITURE

1 double bed-sized head board, 1 double-sized bureau and mirror, 1 6 drawer chest $350. 899-4983

3/4 futon & frame headboard, drawer on wheels handmade solid ash, dark stain. Perfect cond. $400 firm call Michelle after 6. 782-9498

Student's furniture- appliances, and misc., new and used. 416 West Broadway, S. Boston. 268-1813.

TABLE & CHAIRS attrac pecan design formica table measures 54" x 38" w/18" leaf, 4 cane bckd chairs. $250 or BO 227-4700 x234 days 242-5118 eves

VENETIAN BLINDS
Want 4 to 8 feet wide white metal blinds. Good conditon. Call 423-0203.

Siper sofa 2 wood rope chairs, Sony reel to reel, Rya rug, area rugs, bath rug, wall hangings, hanging lamp, cotton shower curt, glidden paint etc. 277-7951.

Serta queen size. Cmplt w/bxsprng mat & frame. Used only 10 months. $200. Call evenings. 354-1478

9 x 12 Berber Rug and pad, earth tones, less than 2 years old. $500 or best offer. Call 526-7708 evenings.

ANTIQUE SOFA
Empire design beautiful wood must sell asking $400 call Gigi 247-1254 or 254-6866

Attr burnished brass type hdboard on Kingsize xtra length bed. Twin box springs, king size firm foam matress. Bed 80"x80". $300 or b.o. 232-6516, 566-6269

AUSTRIAN SHADES
Beautiful designer fabric Austrian shades. Blues, + rust colors. Fits 19 inch windows and 30 inch window. Call 484-7484 for more information.

Bargains Moving Sale kitchen, chairs, oak doors, bull fight pic, turn table, chandelier, etc, 567-0753.

Butcher Block couch, 3 globe chrome lamp, vintage KLH-20 tuner reciever, vintage Amtex reel-to-reel tape rcrdr, all in exlit cond, prices neg. 566-4174 eves.

CHEAP! CHEAP! SALE! Bd Rm Set, Double Bed, Chests, Liv. Rm. Chairs,Tables, Washer, Single beds, TV. Many other useful articles, Metal File-4 Dr. 265-9456

COFFEE TABLE oak & glass, orig design. $300. Dning chairs x 8 yllw lquer & cane $480. call eves 526-7708

Dble futon, 1 year old excell cond $50 3 book shelves, wooden 4shelf $75 ea or bo. 723-2374 lv mssg.

Desk lg $50 small kitchen table and chairs $15, dresser $15, 332-4634

Desk oak 60x40x40 refinished great condition 4 drws plus hideaway $200 731-0452

Firm twin bed
Mint condition
mattress + boxspring $65
Judy after 5 787-9156.

FURNITURE SALE!
Must sell! Immediately! Double bed, box springs, and frame in excellent condition, $95.00. Also, dresser with shelves in good condition, $30.00 and Smith-Corona typewriter $35. call 787-3286 evenings after 8:30

Gorgeous, enchanting 7 pc Frnch provincial bdr set. White tufted head board + canopy pink velvet chair ideal for young person who loves fairy tale furniture. B/O 964-5914

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KING SIZE SOFA
Simmons hideaway sofa bed. Very good condition. Makes into very comfortable bed. Medium blue fabric. $450 Call 484-7484

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Medit 5 pc queen bdrm set, twin bed, walnut offc desk, walnut bkcase, wkbench, antq corner cab., spanish screen, queen convert couch, lamps, tracklight, stereo equip, typewrtr, movie cam, projctr, fireplace screen and grate, 738-0455.

Moving-must sell: Kingsize waterbed compl w/ht (will set up) lg desk, bookcase, plants & pots. 787-0492(h) 467-4889(w)

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King on base w/6 storage drawers, pad sides, htr, dr-fill kit. Was $640; take bo. 277—7033

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Leicaflex camera (1966) SLR w/ F2. 50mm, F2.8 135mm, F2.8 35mm $800. 617-536-7780x275. 9-5 Mon-Fri.

NIKON FM black body camera with 85mm F2.0 Nikkor lens $280 will sell matching MD 12 motor drive for $120 call Chris 254-1027

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A DRUMMER WANTED original band with vinyl, gigs, & management seeks Charlie Watts, Ringo type of drummer. Call Ray at 655-1551

Bass plyr wntd for working T-40 road band must sing lead play all styles have trans 900D $ 438-3635

Bass w/ good b/u vocals needed for working orig rock band. Must be experienced. Good $$. Call Lee at 628-5307

Christian drummer seeks to form or join rock band. Dedication and talent a must. Brian 863-0034.

Commercial songwriter with strong vocal capabilities needed for all orginal rock band. Keys or guitar ability a plus; we are committed to making it! Jeff 522-6956, Steue 485-6953 Lenny 234-5676

Drummer avail for week end wkng band prefer top 40 play many styles 851 9513 Charlie

DRUMMER from Hawaii lkng for road band sings lead now in Newport, RI lv message for John (401)846-1506 (401) 849-4888

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For forming originall hard rock band w/ mng call 787-5206 or 926-2716 or 846-5592.

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Looking for a band? Let us help you.(no charge) Don Carr Drum Studios inc. One of New Englands Largest Dealers 531-9262

DRUMMERS
Very talented modern band seek nu modern drummer. We have 8 track studio con you have ded practice in Salem, NH call (603)898-2217 or (617)937-5203 after 5

DRUMMER WANTED
Guitarist/singer writer w/major label interest currently forming band. Dedicated musicians only call 666-4482

DRUMS w/ good b/u vocals needed for working orig rock band. Must be experienced. Good $$. Call Lee at 628-5307

Elvis Oldies band wants clean cut exp lead guitar w/vocals. Gd pay, local work. 10am-7pm 773-5768.

Established, innovative, original funk band seeks low horn (tenor/barition or trombone) to complete section. No jazz. Looks count. Energy, too. Call 262-1631. EOE-M/F

KEYBOARD PLAYER
with Rhodes + Poly Synth looking for Established GB or Top 40 Band to Join, must be serious, I can adapt to different musical situations easily. Call Larry 247-3473 Between 8-10 am or 5-6 pm

Keyboard player wtd for working funk band. Must have chops, vocals, ability pros only Bob 924-2238

Keyboards and 1 lead vocal sought by high energy Top 40 group. Part-time must have car. So. Shore, 734-1153.

KEY BOARDS
For working Rock n Roll show dance band top 40 oldies Elvis show
call 491-7953

KEY PLAYER WNT
Well known Top 40 GBCombo nds kybrd w vocals & synth also must cover lft hand bass. Trans a must. Most work on So Shore serious $$ for info 963-6794

LEAD VOCALS wanted for Boston's best (only!) & hardest workin' soul band. We do JB/Motown/Stax/& original. Good agent/lots of fans/& blessings from Big Mamou. Wes 739-7040

Looking for bass and/or other instrument to bring wild kingdom sound to dynamic fruition. Is this you? 282-0547 491-6098.

M voc, songriter a + wd by soulful hard-hitting 10 pc rock band wgigs. Were R&B, jazz influ, no nu wav, easy 2 work w, strong musicianship, dedicated 783-3906.

Negative Earth reforming, seeks heavy metal bassist for original situation, doing album, video. 237-3744

Percy and the Romeos are looking for an energetic and dedicated bassist and lead singer. Influences include Stones, Yardbirds, Beatles, Clash. We have gigs Call 787-1621.

POWERGLIDE
Needs soundman. Full time. Experienced on will train. 263-5518, 267-4156. We have screaming P.A.

Progressive dancerock band seeks drummer we already have demo and radio play. Call 783-5956

Pro rock act seeks bass player and drummer to do originals and covers voc. a must call Ken at 469-3475 or Dave at 344-6711

R & B Cover Trio sk singer and/or sax, keys, harp, or guitar. So. Shore, 359-6458.

Regional Film. We are looking for original music, from romantic piano pieces to hard rock. If interested call 228-2836

ROAD EMPLOYMENT
Now forming Natl road referral service. Be listed with major agencies, clubs, managers - National tours! Write Road Personnel PO Box 319 Lincoln Ct, Ma 01773

Saxaphonist exp. pro. Berklee grad. seeks Working band call Steve 864-8794

SERIOUS FUN
Creative M or F lead/rhythm guitarist wntd for NEW band. T-Heads to Stones/ solid beat-call 337-8599 lv msg.

Soundman available w/or without system. Salary + steady work a must. Serious inquiries only. Call 603-673-7881 after 3 pm.

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Pro available for session work. PPG digital system, memory moog, Prophet 5. Sequencing. Digital drums. Gideon 489-2057

Talnted exper musicians needed to form back up band for exciting rock project. Demos in the field call
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Vocalist wants to join G.B. Standard band Margaret 731-3909 Professional I have equipment

Wanted: Exp. multi/Kybd player w/voc. abil. for T-40 grp.Gd wk atitt a must. Joe 543-3496, Marcia 823-2271

Wanted multi-keyboards w/ LEAD VOCAL for established top 40 rock band. Pros only. Call Wayne days 256-5985, eves 250-1282.

Wanted soundman for top 40 band. Good working attitude a must! Call Joe 543-3496

Wave-Punk-Rock-Fast-Slow nrgetic band sks 2nd Gtr w/raw talent, vocs a must. writers well. Jon 387-6143

Working top 40 band Lkg for Ld guitar w/vocs + bass player w/voc - exp-loc + travel call Gerry at 598-5830

Working top 40 band seek bass, guitar and drums 254-7645 after Sunday only pros need apply

Wurlitzer elec piano $225 Yamaha bass &225, Springsteen tix 9.8 Hartford B0 John 876-3393

INSTRUCTION

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Guitar piano voice bass. So. Shore Waltham or home. Drums bought sold 7703837

Mike Bierylo
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12 Channel Peavey stereo pwrd mixer $700; 3 beyer mics $100 ea; Boss DE200 digital delay $320; 2 monitors $100. 734-8622.

1970 4001 Rick. blnde, exc cond $450. 50w Sunn head, 2x15 cab $225. 15" 150w spkr $65. John 437-0956

2 CROWN 300's, AB 1200 in rack w/fans-4 Gauss 18" base bins-Studiomixer 16x4-2 JBL Horns-16 Channel Snake-more! 432-3041

2 PA SPKS- Peavey SP1 Spiders 15" Black Widow 1" $500 Jim 484-3279 eves.

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4 trk recorder teac 3440 exc cond almost new with box $900 tel 739-6747

Accoustic 300w PA $450 echopix $150 pignose 60w amp w dist $125 teardrop guitar $70 Dean 296-1172

ACOUSTIC GUITAR
Yahama model F6-75 complete with hard case for $65. Excellent condition, call 787-3286 evenings after 8:30 and ask for Gayle

ACOUSTIC GUITAR
Alvarez classical guitar exc cond. w/case $225 Wurlitzer ELEC PIANO w good $450 Rob 247-4984.

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Lighting & Sound company !!! Liquidation!!!
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Baby grand piano mahogany, Haines NY. Excel cond. Asking $4250 bo. 227-0155 Chris.

BAND MUST SELL
Synth: Yamaha C5-60 8(!) voice, $1500; P-bass $450 72 Gibson SG $265 AMPS: MusMan HD130 $270 Acous 150hd $85, Sunn 80 wt hd $160, SilverTn amp $65 Ampeg V-4B $265; Acoustic 350B bass amp 1/15" $275 Dynaco pwr amp 200 wt stereo nds wk $175 PeaVy 8 ch mix bord $140; CABS Sun 2/15" JBLS $225 Acos folded horn $150; Showman 2/15 $100; fender 4/½ nds 2 spkrs $65 Call 782-6015

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Crown DC-300A dual chanl lab amp; crown lc-150 integrated circuit ster console; 2 shure 4 channl mixers exc sys for recording, amplfyng (155 watts per chnl + mixing) not sold Sept. $450 472-6320 also avail 231c ventur spkers mod: formula 6 $40 ea

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GIGS
2 ex-Trademarks looking for a wicked good bass player w/strong voc for modern band. Sonny 783-9243

ACHTUNG: Ex Two Million BC guitar and power drums looking for experienced rock bass. 720-4971.

ADVENTURE SET sk pro percussionist/drummer for modern dance band. Kit and perc req. Ability to work w/drum machine a must. 489-2057 or 522-0448

Bands wanted to record at Newbury Sound Recording Studios at cut rates contact Mark at 262-3687

Bass and Drums wanted working sit Top 40/orig vocals necessary call 890-6969 Serious inquaries only

Bass and Guitar need key voice and drum. We have synth and drum machine. Into Dolby Japan XTC 267-1086 Scott 437-1335 Bob.

Bass and/or synth with imagination, looks, trans. wtd by drums, guit/voc. doing danceable forward thinking orig pwr pop. voice for occ lead nec. Must have talent, enthusiasm, fresh ideas. We love XTC, Cure, Fos. call Alan 49

BASSIST & LEAD VOCALS needed to complete band org heavy rock to metal please serious only call aft 4 John 489-3616

Bass player avail for working $ Band GB T-40 etc some vocals Bob 332-1346 anytime.

BASS PLAYER
Exp. T40 sks wrk band played Boston S. Shore clubs 7 yrs. Exc equip trans Pro only Jim 586-7983 6-7pm

BASS PLAYER M/F needed for techno/hard pop band. Ability to read, transportation, excellent chops & equip, pro attitude & looks necessary. We have vinyl, video, 8-track studio, gigs, & label interest. Currently recording in 24 track. Rehearse in Woburn. Leave message 739-7355 or 851-6982

Bass player needed for original rock n roll, with extreme energy in performance. Recording immediately. Call Bobby at 623-5060.E

Bass player sks full time wkng band. Excellent stage pres, strong vocals. Pros only - Gary 401-831-5068

Bass player wanted for T40 band with work. Strong vocals and pro attitude a must. Call Jack 581-1035 or Larry 581-5018 immediately, leave message.

Est orig R&R band sksythmn gtr. No leads w back-up voc. Be serious hard working. 783-1305

Experienced drummer seeks Full time working band avail immed pros only will travel call 878-7395

Exp guitarist wntd 28+ for Good Time R&R TP 40 original GB Band. Exc pay Pat 438-0132

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for 24 trk rec date Sept must be powerful melodic & unique concerts (mperson ministry) image & attitude call after Aug 26 262-2738

Gtr sks BASS to form RnR bnd extraordinaire. Blues-Motown- Brit. Inv'n punk/funk + origs. voc + I have exp, space, 8-track. Rthm + noise for art + $ Call today! Eric 876-4012.

Guitarist wanted weekend work. Vocals & trans a must. 964-3646 leave message · Estab band steady work

Guitar with lead vocals seeks working band Mike 770-1013

Heavy Metal band sks singer with storong voc. all originl with strong material. Looks and exp. a must. call Mike 522-8748/Steve 361-2660 aft. 5 pm

HOT PERCUSSION
Drums, congas, timbales, much more & vocals ex chops rec & dance exp Steve 384-2171. 384-7084

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MESSAGES

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Briant-remembr Hallown. Every Little Thing She Does Is Magic. its been 2 long, I'd like to see you, call J for #- Betsy

C.J. O'BRIEN

N E one knowing how to locate Chris formerly of Brockton please write to Brian Box 5, Back Bay sta Boston, Ma 02117 Thanks

Donna- got your letter- please call anu-upat. Rob

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Worc levi slv great call 770-2750. Keep n cntk. Kevin and all others.

PERSON TO PERSON

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Another in a neverending list of adult ads that Karen would like to see rates forthcoming from.

A good honest SWM 29 would like to meet a good honest woman. I am interested in almost all subjects. Box 8581

MONAGAMIST

SWM 54yo 6'2" 210lb att estab in life div int kind sinc witty lonesome seeks younger F to share good life joys and lows reply P.O.Box TH12 111 Locust St Woburn

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SWM 29 6' lean hndsm edu musician seeks beautiful intell SF w/warm heart & sense of humor into R&R, dancing arts lit...& indoor sports. Letter & foto POB 496 Newton Cntr 02159

SWM 29 tall slim intell artist-type looking for slim intell. creative SF 24-32 to share ideas and live life with. Box 8648.

SWM 30s 6' athletic, handsome, iconoclastic, intellectual but likes dancing to some rock seeks attractive F equal who has not ruled out marriage and children. BOX 8660

GWM 27 6'3" 175 inexp prof vry strt act & appr seeks same (24-32) 6ft + for frndshp int outdoors etc Box 504 Boston 02199

HANDSOME WORKAHOLIC

SWM, 25, 5'10, very goodlooking seeks sweet, wholesome working girl with preppie taste in men. The only reason I am single is because I work late nights, and most girls can't deal with it. I am horrified by this, and dread that in another 25 years I will be rich but lonely. My mother isn't too thrilled about this either. It's wild--I thought girls LIKED the up-and-coming yuppie type. Well, if you fit the description above, and think that you can handle a quiet, industrious type, please respond to Phoenix Box number 8671. Please include a picture of yourself.

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SWF prof 30s brwn eyed beauty sks mature funloving SWM for frndshp w/room for more enjoys outdoors as well as indoors Box 8652

SWF where are all the true men. I look for a man sincere & warm who enjoys life caring & honest. I'm 40 5'4" br. hair green eyes & considered attractive w/many interests Box 8522

SWM 23 5'10" 160lbs ath build blue eyes brn hair enjoy all sports and physical activities, music, the arts. I seek atr intel yng F for fun and friendship. Box 8659

SWM 28 gdlkng thtr prof sks SWF mid 20s + sane w/sense of humor friendship + comapassion w/a touch of romance Box 8623

SJM 27 seeks attractive SF 22-33 who is culturally sophisticated and slightly offbeat. I am tired of types who listen to Top-40 and who go to McDonald's. Must enjoy ethnic foods and intellectual rock music like Springsteen and Costello, foreign films, and day trips. Interested? Please write to box 8629.

SWF prof 30s blond enjoys wit & humor, outdoors, art, parties sks tall SWM 30s sens, mature, for mutual frndshp, good times & maybe more. Box 8653

Tall dk handsome SWM succ sincer lkng for a slim att SWF to share boating quiet eve's dining etc. If you're 22-30 looking for the same let's get together. Photo a plus Box 8651

WESTERN MASS.
GWM attractive, prof 32 seeks gdlkng men for discreet times. Send photo & phone to Box 8645

SEEKS SPECIAL WOMAN

Successful prof single white male, 31, goodlooking, seeks bright attractive woman for fun, adventure, travel, as well as quiet times. Tennis, theatre, comedy, restaurants. Let's romance Boston! Tell me about yourself. Box 450, Back Bay Annex, 390 Stewart St, Bos 02117

WM 37 w 60's tastes incld flk music sks F for perm rlshp. Shld be intl hnst attr sim & kind. Box 8630.

SWM 6ft wellbit MD mid 40s much to offer sks young WF with large curvy rear for serious relship Box 8649

SWM enigeer 25, sks F. U R kind, slim, nsmkr 18-28. So am I. Like hiking, skiing, dancing, movies. Psi. Box 8497.

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not a student, though I am willing and able to teach; and not a teacher, though I am eager to learn. Rather, I seek a partner: a friend and a lover, intent on the sharing of our two very good lives. I am a 39 year old Jewish man, tall, attractive, smart, very well educated, professionally successful, talented, energetic, and very deeply feeling. I thrive in the outdoors and enjoy the rural life. I love my work, but I am much more fully invested in having the life of home, love, and family. If you are an attractive woman, a feminist, smart and strong, blessed with spirit of fun and adventure; a woman of integrity who seeks, as I do, a loving partnership based on true equality, then please write. I would be delighted to hear from you. Box 292, Durham, NH 03824

It's a wonderful time to fall in love. If you are a slim attr. WF who would like to meet an optimistic, full of life, very goodlooking SJM college professor, a young looking 37, this could be your autumn. Let's ride off into the future together in a permanent relationship. Photo helpful. PO Box 484 Newtown Branch Boston, Mass 02258

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Unusual SWM 26, creative, athletic, professionally successful, intelligent, with sense of humor, sks F for a nonsexist, equal relationship. Box 8642

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18

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Attr BIWM 40 5'10 155 lbs sks attr wcpl to 48 for erotic times + mutual pleasures also seek relat with warm BIF 8656.

Attr prof MWM 38 dscrt sks cpl or bi F/M for sensual frndshp. My wife can join later. Box 8662.

Attr, sexy, SWM T-slv, 32, seeks dom Females into hum, GS, B&D. Please be attr, slim, sincere & non-pro P.O. Box 80201 Spfld, Mass. 01138

Attr WMC 40 & 32 seek BIF while in Florida Oct 27 - Nov 9. Local BIF sought too PO Box 382 Stoneham 02180

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DWM 30 5-9, 160 lt brn hr, bl eyes, neat beard, exc bld, consid vy gd lkg. Well est. prof vy affect, sincere, together man. Sk vy att Blk or Hispanic F 20-33 poss lng term relat. Kids ok Box 8633

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DFW late 50's very active many interests seeks compat M to share. Box 2512 Westwood, Ma 02090

DWM 32, playful, aware, attr, intel, fit, w/arts bkgrnd, New age outlook, loves movies, music, all 4 seasons, sks F enter-prt/partner to grow with Box 8624

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Warm, witty and wise, funloving and fit, successful professional, attr highly-evolved DJF with joie de vivre, a big heart and love of music and outdoors seeking emotionally available M 36-52 who is basically satisfied, highly successfull, affectioante, attr and athletic with a sense of humor and a gentle soul. Phone # please. Box 8616

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SWM sks SBF for friendship by telephone and letter- later in person. I live on a beautiful resort island in Florida. Seeking someone attractive intelligent and fun loving. I have same qualities to offer in return. Micheal PO Box 06882 Fort Meyers, FL 33906

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SWM 37 5'6" 139 lbs, lawyer; sks gentle, petite brunette, nnsmkr, college grad; for lifetime loveship. Richard POB 13 Pembroke 02358

I'm a funny, perceptive SWM 22, with the soul of an artist, looking for a sharp, artistic woman to spend time with. Box 8665

I MIGHT BE HIM
Tender, hndsm, passionate, kind WM 32 sks very buxom, beautiful F to be the love of his life. Take a chance on happiness PO Box 1151 Cambridge, MA 02238

Single, New York-born male, 25, would like to arrange a chance encounter, over espresso, with a charming woman who's into the short stories of Grace Paley and Bernard Malamud. Left-leaning politics preferred, but not required by any means. An interest in the music of the Roches and the McGarrigles would be lovely. Tired of squinting at texts, I'm ready for romance, I think. Box 8669.

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NO NONSENSE WITH THIS LADY. She's blonde and beautiful, and looking for a seriously romantic relationship. She's 5'3, 120 lbs, and is interested in gentlemen 40-60 yrs. Search for Relationships 863-5054.

Pretty and femine red head age 33 w/sm inter racial son looking for black or hispanic man 30-40 for committed relationship. Please be tall, in shape, educated but w/a sense of street savvy, family oriented into sports & jazz and most important have a sense of humor Box 8668

Prof SWM 24, good looking, quiet, caring, likes most sports, movies, dining and traveling would like to meet SWF 22-26 w/same quailities and interests. Include phone, note and photo; all responses answered Box 8617

Prof SWM 28 vy att Nordic looks, sks pretty SF friend 18+ any race. Seek senstv, affec, intell. F to enjoy quiet times, conversation, holding hands & acting silly. Loathe Trans Ams, TVsports, cigs. Love rock. RU a musicn 2? Box 200, 719 Washgtn. Newtnvil 02160

Prof, SWM 31 tall handsome, senstive, new to Boston area seeks shy SWF 22-36 for friendship and shared pastimes. Box 8600

Prof WM 38 seeks attract WF for conversations, sports. Send phone # Box 1301 Waltham Ma 02254

Sep 33M 5'8 slim non-smoking MD sks quiet sep WF 20-35. all replies anx PO box814 Cambridge 02139.

Tall Hans. prof SJM 31 quiet type but w/sense of humor and intell. looking for attrac. affectionate S/DWF 22-34 w/ sense of humor who is interested in shared special times together, companionship, and what ever else might develop. Please send thoughtful response. I will answer all letters received. Phoenix Box 8599

UNCOMMON

Thoughtful good-looking SWF 34 w/many interests would enjoy meeting a SWM in his 20's or 30's. Box 8549

WOMEN 30+

Prof DWM 45 sks interesting F, S or Marr., with a touch of class, who can enjoy & appreciate the finer pleasures: lunches, dinners, trips, etc., with a view to developing mutual relationships - No pros please. Box 8428

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SWM 36 5'10" 185 sks attr SWF who wishes to feel nasty dirty low and incredibly ht all at once. Who will bend over in sbmssve posture and accpt grk sex Box 8631

SWM attorney, 39 sincere, 5'11, trim, gd lkg, sks SF who is honest, attr, very thin. Box 180, 29 Stickney Ave, Concord N.H. 03301.

SWM engineer 25, sks F. U R kind, bright, tall, slim, nsmkr 18-28. So am I. Like hiking, skiing, dancing, movies, sci-fi, Psi. Box 8497.

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BIWM 28 6'2" 190 well bl & very handsome seeks vry godlkg well bf men 20-35 phone & photo Box 8622

BiWM 5'7" 137, 44 str act/aprg decent body/looks financially secure.
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BIWM 6' 170 39 to meet interesting Bi-St Gay WM lv to be sub not much exp daytime best 3SMs welcome Write P.O. Box 57 Medway MA 02053 vry discrete

BIW Male 27 sk Bi WM CPL for fantasy send sase to PO Box 84 Sagamore, Mass 02561 will answer all

BiWM gdlk exc bd vy cln whs 2 mt GM or Fmi gm-fem wbdhr simcute gay act tkwlk fmi-domiwibslv tvts2phn Bx 8644

BIWM gd lkng 40 lvy med bld salt/peo/hzl sks clean-cut masc sincere GIWM to 29 inexp ok must be honest discreet send genuine letter to Gene Box 1138 Boston, 02117

BRIDGET
19 yr old college student 5'2½" 110lbs 34-24-35 brown blue charming affectionate wishes to meet successful professional gentlemen for daytime/evening fun. Send calling card to Bridget Box 330 89 Mass Ave Boston MA 02115

CAN'T WAIT
Vy hrny cute coed blonde br eyes seeks sx only no strings with SWM 18-20 heterosexual only clean discreet Box 8535

Charitalbe, cultured professional man 35 will assist woman over 18 involved in visual of performaing arts. Send note with phone to Box 8661.

Classic beauty SWF seeks refined man 40+ nonsmoker for friendship & help while changing careers. P.O. Box 627 Belmont MA

CLN athl attr prof SWM 28 SKG WF w/ sim attributes 2 shr social/sexual ri tel pho intro letter pls. Box 8612

COME WITH ME!!
Beautiful 5' 9" 130 sexy friendly brunette WF who's passion is ht sensuous times w/suc gents Box 8521

Com WM seeks sub WF for light B/D, S/M. 1st time ok. If you have ever thought about it, now is the time to try it. Send phone number and details of your fantasy to Box 8643

COUPLE / BI FEMALE
We are a bright attr cpl 35/47. She BI LV NH want to meet cpl wi bif only. Photo must for answer. Box 8634

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I DARE YOU
To match me in sx ht physical SWF challenges healthy hrny SWM 18-20
This ad is serious NO JOKE Box 8537

DISCREET PHOTO
PROCESSING--110, 126 and 35mm only--12exp $6.50, 24exp $10.50, 36exp $15.00, price incl ship, handling. Send film w/check or MO payable to RLI Co., PO Box 2224, Brockton, Ma 02403

Dom couple, she 40, he 50 seek sub bi or str F for intimate rel. live in poss. write 451 Moody Box 143 Waltham MA 02154

Dom WM 31 wnts Wf into b+d to serve me. I'm firm yet kind, demanding but giving, attr, intell. Box 823 Jamaica Plain 02130.

DO YOU NEED MORE?
Then so do I. Send photo and graphic description of what you need more of. Your wish is my desire. BOX 8672

Widower is courteous, clean, solvent. Want discreet dya or evening erotic fun at my place, with a woman who is honest, affectionate, and lives in or near Wakefield. Please send phone no. to Box 88, Wakefield, MA 01880.

Cpl attr 30s sk cpls or F for fun + gd times write Friends PO Box 37 Fayville MA 01745

Dad 40 gives jeans dwn bare bttm spnkg to bad boys 18-32 Box 415 Kenmore Sta Boston Ma 02115

DWM 40's 6' 180lbs gd lkg athletic unattatched lkg for voluptuous sensuous WF for gd times and travel. Will phone. Box 8619.

DWM 46 gd lkg clean dscr wants to meet couple any age to share 1st bi expr send phone
to bx 640 Everett 02149

Ext. shy BiWM 33 137 living in a shell wants to hear from anyone M-F likes, dislikes-will ans. all--Thanks PO Box 248 Beverly, MA 01915

EZgoing, gdlking, clean SWM, 31, 5'11, 170 wld like to meet pleasant, straight, clean WF 22-35 for discreet times. Pise write. Will ans all. No pors please. Bx 8640.

Faithful Oriental wives. Cherry Blossoms, Box 1021 PX, Honokaa Hawaii 96727.

FANTASIES DO COME TRUE
Do you have a fantasy you would like to turn into reality? Of course you do, everyone does. Let this SWF 27 5'3 110 lbs long dark brown hair, green eyes, turn your fantasies into reality. I will create a scenario for you to your specifications right down to the most minute detail. Don't be shy, I'm not. Send card and details of your fantasy and phone number, (The utmost discretion is guaranteed) to Lacey at Box 8121.

CALIFORNIA GIRL
20 yr old California Girl 5'8" 115lbs, 34-24-34 long blonde hair blue eyes long long legs! Sexy smile wishes to meet with successful professinal gentlemen for discreet daytime or evening fun. Send calling card to: Jannell Box 330 89 Mass Ave Boston 02115

F FOR DISC AFFR
Attr WM 35, 6, 165, discret clean safe seeks clean F m/s age-looks unimp for discret affr Send phone # or addr will ans all Bos, BOX 8502

Fin sec MA bus exec seeks lady friend. Write for more details to: HB Box 567 Swampscott, MA 01907

FITCH-LEOM AREA
Prof MWM 35 new to area, wishes to meet attr woman for mutual pleasures to enjoy orl stimulation and posing. Write with photo to PO Box 1317, Leominster MA 01453.

FLIGHT ATTENDENT
GWM 20 6 ft 155 blond/blue eyes enjy travel/ocean/ city/ outdoors music seeking GWM 20-30 for friendship possible relationship Send photo phone # thanks! Box 8667.

FOR WOMEN ONLY: European fashion consultant from Europe's most exclusive design house for women's pleasure wear is available to distinctive ladies seeking personalized fitting. To arrange for appointment write: Consultant P.O. Box 395 Brighton, Ma 02135

FUN-TOGETHERNESS
Handsome, well educated, unattached male 40's wishes to meet an attractive, sensuous female. We could enjoy meeting once or twice a month at my apartment for fun, laughs, warmth, gourmet dining and deep communication. Want to discuss it? Write Box 222 Newton 02159.

Gd. Looking man 30 wants female for b & d, acting out fantasies and erotic love mkng. I am assertive or passive with right person. Box 27 suite 306 1430 Mass Ave Camb. 02138

GJM 36 6 170 brd att witty musical lit prof educ almst beyond repair--sks att int reasonalbly tog Gms for rom/frnd detaild ltr to Box 1431 JP 02130

GM? You name it-Man Hunt ads can realize your fondest-wildest dreams. Cheap discreet friendly intriguing. Info: Box 265A, 89 Mass Av Boston 02115

GWM 23 5'7 160 gdlkng vry str act + app sks GWM 18+ burl bed area for friend inex ok phone photo Box 8641

GWM 24 5'8" 240lbs. BR/bl. Shy quiet emotional caring inexp/lonely. Skg for friend comp lover, etc....Discreet/honest P.O. BOX 591 Wenham MA. 01984

GWM 28 5'11", 168, seeks free or greatly reouced rent in exchange for chores etc. prefer Worc/Marlboro areas. ASAP! Box 8620

GWM 28 sks slv 4 strp bd sm ws tt shaving ff enms dilds boots Box 44 645 Beacon St Boston

GWM 30s 5'11 170 sks mature rel w GWM 30-45 I'm educ gd lkg sucesf very str act/apr outgng happy. PO Box 311 Concord MA 01742.

GWM 30s sks yngr GWM to exp b+ d in sbmss role. Be gd lkng, trim, gd bdy, inexp. like me. I rn tgthr at safe pace, snd letter. 8670.

GWM 35 6'2" 190 BR/GR vers cdly prof sinc-sks rel W/GM 25-40 prof wl bit hnst vers. Limited offer! Ltr & photo Box 8655

GWM 38, 5'9" 180 lbs gd lks str. acts blk hr hry chest, moust., sks M's 18-20 only. I'm into J.O.'s sex frndship, movies, music, etc. Not into bars, drugs or brds. Leave a way of contact to P.O. Box 2232 Quincy, MA 02269.

GWM 6'1" 190, 23 sks GWM 18-25 Quincy Dedham for sex friendship into sports, concerts, tight levis, good smk, shy ok, phone, foto Box 8575.

JACK THE RIMMR
Gd lkg WM 39 wants fmls cpls who lk rcvng or sx fr+ + rr chbbs ok send # box 8534

LADIES PLEASE
MWM 42 5'10 185 sensitive, sexual, my marriage is ok, but... Sk F of similar lik 30-40? who needs and enjoys sharing emotionally, sexually intellectually. I will try to please. Discrete. Write w/ ph. # to Box 8625.

LATINO
BiWM, attr 26 6' 3" 170pds looking to meet Spanish guys. Box 32, 291 Huntington Ave Boston 02115

Lkg for gd lkng GWM age 32-38 dk hr, moust, 155/180 friendship or poss relat. Am gd lkg GWM 35 carpenter drk blnd hr, skier, musc 155 live N of Boston Box 8649

Lovely lady seeks wealthy refined gent as mentor, friend, through career change. Phone no. please. Box 276, 310 Franklin St., Boston.

HEAVEY WOMAN
wanted to share my fantasy. I am a well built handsome affectoniate DWM, 27, 173lb sks massive partner must be under 35 and at least 300lb. Over 350lb prefered. Box 8657

If you're a selective married man who sks unhurried pleasure let's get together! I am 40 sensual attr petite very discreet. Phone or sase P.O. Box 9253 Boston MA 02114

I'm looking for a mature lady 35 to 55 for comparion. Must be clean and no overweight. I'm young WM 26 college gr.

I want a sensual 18yr old as my mstrss I'm 50, slender and very successful if photo available please include Bx 8632

Lunch in Back Bay. Prof. M br bl 5'11" slim atrac seeks G/BiM for lunch+, Mon-Fri send desc tel Box 8639

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HT + HRNY
Ht n Hrn young M has what it takes thck rd for the very ht n hrny women Bi or St couples for ht sex have VCR & adult movies for those long ht sum nts ph. a must Box 8510

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BiWM 40s seeks females + cpls for fun + games wtr sprts puppy love ect realize yr fantasies Box 8627

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can't get enough
wants SWM 18-20 clean discreet Box 8541

MWM 30 attr seeks MWF clean and discreet for utopian affair write IMCN POB 6462 Chelsea 02150

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Come party with us .New club forming in Western Boston suburb . Reply with phone # to Box 8472

Straight WM, 35, 5'7" 150, brn hair, blue eyes, gdlooks, would like to meet F's 24-38 for discreet times. No pros please. Box 8443

SUMMER ROMANCE!
Att prof M husky athltc body w/gldn tan & sexy bl eyes sks att F w/gd fig to share gd times ten pool beach music wine & dine! Lve lgh & luv! Bx 382, E. Milton MA 02186.

SWM 29 loves a passionate warm lover. I love sex & looking for warm loving women to shr passionate eves with. I am a lot fun and am an extreemly good lover also very handsome. If you like good clean sex then maybe we could get together. If u are a F 20-30 yrs send replys to Box 659 Ayer, Ma 01432

Voluptuous female, your he, Shore place or mine. Reply with phone no. to Box 8654. Confidential.

VOYEUR
White middle age businessman gets off watching you and your mate get it on. Will participate only if asked. Very discrete. Box 8595

Vy/masc/gd lkng WM 24, 5'8" 155 into fitness, body bldg. Str app/acting, nosmkr/drugs, wld like to meet sim. Send photo /phone Bx 41 Concord, MA 01742

WANTED: Alive. One w/f, 23-30y, slender frame. 5'-5'9" tall, attractive face. Does't drink, smoke, or use drugs. Not party type. No hang-ups. No ties. Can relocate. Must be faithful, loyal, trustworthy, and willing to go through some hard times before the good. Should have interest in flying, camping, photography, 4-wheel dr, skiing, travel, several homes, occassional island living, settling down, nature, Tons of affection, and living for each other. I am w/m, 37 y, 6', 170 lbs, blonde, blue eyes, who thrives on excitment, affection, sensitivity, nature, challenges, and giving mine more then she can handle. Remember, some hard times first-with an increcdible life to follow. Send long letter of self, with recent pic 1st letter, (and Ph if would like call) to Jack P.O. Box 1100/511, Avon Park, Fla. 33825

SOUTHERN MAINE couple, mid-30s, would like to find the right woman to share our sexual fantasies. We're considerate and caring, sexual people, secure in our love, who'd love to show our special attention and affection to a special woman. Mutual respect, discretion essential. Some might consider us yumpies, we feel like aging hippies; she professional, he skilled craftsman. Both 5'10", considered attractive, she 144, he 158. 100% clean and require same. She hopes for possible lasting affectionate friendship, but that's optional. We understand your hesitancy, but we're gentle, non-pushy people. Please write, we're anxious for a mutually enjoyable, erotic experience.Box 8621

SWM 23, cln, honest, gentle, wishes to mt attr sngl ladies 18-28 for gd times and sex. Pls send photo if poss. Box 5, 310 Franklin St. Bos MA 02110.

SWM (23) seeks warm and honest F(18-30) for frienchip & romance. I enjoy sports movies and country music. Send photo if possible. PO Box 438 Malden 02148.

SWM 27 5'6" 150lbs gdlk into crossdress mstbtn, bndge sks F 18-30 to shr fantasy with. Send photo and #, discretion assured Box 8663

Wanted exp full time dom lady to help train hubby. Live in poss. Be sincere. Not a sex ad. Box 8566

WMC sks cpl or W bi F for 3somes clean and disc p&p please Box 2771 Taunton, Ma 02780

WOMEN ONLY
Discreet genti 50 yr old gent will orlly please ladies single or marr no neavies for fun PO box 85 No. Quincy Ma 02171.

X-Dress Dom Fantasy? Tll attr creative stern blonde will help. PO box 27 Ailston 02134

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MWM 32 attract. clean, prof. sks F for discreet steady relationship Box 766 Burlington, MA 91803

MWM, 35, active prof; lkg for dscrte aftr w/attr prof F in Burl area. If something is mssng in yr life then rspd w/foto & ph. Serious only. Box 8626

Nor Shr Male 19, 5' 11" 140 Attr, shy seeks gdlkng Males 18-21 for gd times PO Box 3854 Peabody 01961

ORIENTAL LADIES seek to contact American men for friendship, marriage, information, phtos $2. Equator, Box 14443-V, toledo Ohio 43614.

Passionate WM 28 would like to show you pleasures of my tnge or any other ftsy you desire. If your WF 20-30 let me com inside and show way. PO Box 3428 Saxonville 01701

Perfect figured girl seeks MWM 40+ for early or mid-eve dally. Send your nr1 to PO 2576 Bos 02208

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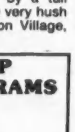

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WM 42 WF 38 would like to meet swinging couples for 3somes/4somes discrete Box 8635

WM 43 sks SF (18+) age not impt. I'm attr well enwd decrt, safe wld like to meet for sex no hassle your place or mine send photo or disc & way to contact Box 769 Quincy 02269

WM 51, 6', gd lk. sks others into crossdressing also understanding mature lady, 50-65, Taunton, F.R., and Prov Area Box 8647

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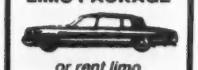

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599-8947

CURVY COEDS ARE BACK! Disappointed by ads claiming to be intelligent as well as beautiful? Meet someone beyond your expectations-tall leggy redheads and Bi male friend.742-1040 Escort

TIFFANY
INTERNATIONAL SERVICES INC.
Providing An Escort Service For:
Executives, Residents, Foreign Visitors
★ 24 HOUR SERVICES ★
for
* PERSONAL ESCORT
* TRANSLATORS
* LIMOUSINE SERVICES
246-3919
Confidentiality Assured. All Calls Verified
Escort openings available (Excellent pay/company car profit sharing program)
"We cater to the Professional"
VISA

ESCORT CARLA
Lovely Pre op in convenient location Call 739-2833

LA MIRAGE ESCORTS
Boston's Finest Escort Referral Agency
Gorgeous female and male escorts available. Couples are welcome. Call:
247-1942
Now serving all of Massachusetts, New Hampshire and Rhode Island.
Open 10 AM to Midnight
All calls verified.
Now accepting applicatons for female escorts.

Derek 25yr. old blond man escort for men. 242-2763

ESCORT ANDREA
Sexy pre-op now 731-6705. Also private & discrete.

Escort by female of color Carmen 536-1959

Escort by tall classy blonde call Laura 232-8372

ABC WORLD ESCORTS INC SEE OUR DISPLAY ADS IN THIS SECTION

CHENELLE
New girl in town incall escort 742-1777

Très Chic Escort
presents a complimentary bottle of champagne with every escort

Boston's finest escort referral service.
Don't be alone.
Attractive male and female escorts available.
Couples are welcome.
To arrange for your escort
Call
926-0446
926-9782
926-9783
Now Servicing New Hampshire, Rhode Island & New York City
Open 7 days a week between 10 AM and 12 midnight
All calls verified
Diners Club

REGENCY ESCORTS
A confidential service matched to the specific needs of
Executives, Visitors, Residents
You will find our Escorts
- **Attractive**
- **Friendly**
- **Personable**
- **Reliable**

843-0275
11 AM - 2 AM
By Appt. Only
Limo Service Available
Complimentary Champagne
Catering to Boston, South Shore (Convention Centers), and Cape Cod.
VISA

ESCORT BY TOM
Gdlkg discrete guy will escort intown or any where in N. Eng 536-5091

NATASHA
A companion is only a phone call away. Call 782-3032 I'll be glad to visit.

JetSet escorts
"YOU ARE WORTH IT"

661-3095
VISA
CARTE BLANC | Diner's Club
24 HOURS
OUTCALLS ONLY
ALL CALLS VERIFIED
TREMENDOUS SELECTION
Beauty Class Elegance
Now servicing North Shore South Shore Western Mass.
Openings for female escorts always available

TARA'S DELITE
7 minutes North of Boston. 1st class plus with extras
Escort
Same Day Appointments
262-1352

Escort three pre ops red carpet treatment 884-3204

SOFT TOUCH ESCORTS
Enjoy a pleasant encounter with our escorts
1/588-9474

GO FOR THE GOLD
21 yr old blond with a gymnasts build Call Sean escort ar me at 266-1575

MISTRESS JOANNE is back
Boston's 1st and best in complete bondage and dominance Escort
437-7366

Gorgeous Italian pre-op For escort 542-8769

GWM Ital escort discrt clean keep trying days evenings 322-5326 Alan

Misty
Escort Service
536-8107

ABC WORLD ESCORTS INC.
Outcalls only 24 hrs. All calls verified (617) 786-8280

Move through the cosmos to a new experience. Put yourself in the hands of a truly beautiful lady, a bright and articulate companion, an escort whose warm and personable nature will melt your heart. If you are a gentleman of refinement and resources, let me welcome you to the world of...
Suzanne
An Independent Escort With a Loving Touch
247-0603
All calls verified through business or listed home number only. No hotel or pay station calls accepted. Gentlemen under 30 and/or interested in domination, S&M, etc. need not apply.

210lb Rockhard body Tony 437-9026 THE best escort

Escort Outcalls only 587-7540

GENTLEMAN ONLY
Relax in AC comfort with a pleasing escort 321-4518

SENSITIVE
Every man should experience the most sensitive, sensuous, and stunning women in Boston.
LINDSAY'S ESCORT CALL 527-5281
24-hour service throughout Massachusetts
Also accommodating Worcester-Fitchburg area.
Serving the South Shore
Openings for classy young ladies always available.
All calls verified
Receptionist Needed

HERCULES BUILD
Escort men only 321-9334.

HT ITALIAN
Masc BIWM avail to escort men. Clean, discreet 289-4748

2 Exquisite yF give soft relax counselling dom to discriminating blk2white gentlemen escort 267-8243.

REGENCY ESCORTS
Boston's newest. 843-0275

Rough n ready escort for men by handsome well-built Italian guy in or out 783-2828

ABC WORLD ESCORTS INC SEE OUR DISPLAY ADS IN THIS SECTION

"CHRYSTEL" the ultimate gem for escort 786-8280

Males Your scene is my scene Call Jeff 877-6380 Flicks safe clean escort

DOMINIQUE
dominant mistress escort service
236-8650

La Bella Escorts
Serving Entire Boston Area
New Hampshire and Rhode Island
12 p.m. to 2 a.m.
To arrange for your escort, call
569-6569
all calls verified
Female escorts needed

Robyn M escort incalls dom Fs available by appt serious only pm/am 232-0895

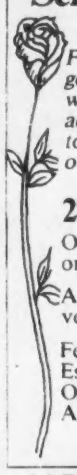
and largest escort referral service with the most attractive, young women available. When you're counting on quality count on us.
CALL
536-5324
To arrange for your encounter.
Now serving all of Massachusetts
ALL CALLS VERIFIED
OUTCALLS ONLY
DISCRETION ASSURED
Limousine service & Gourmet catering also available.
Openings for select female escorts.
Exotic dancers wanted for R.I. area.

DYNASTY ESCORTS

Several young beautiful women to choose from

Out calls only
Always hiring female escorts
24 hrs
739-7884

Scruples



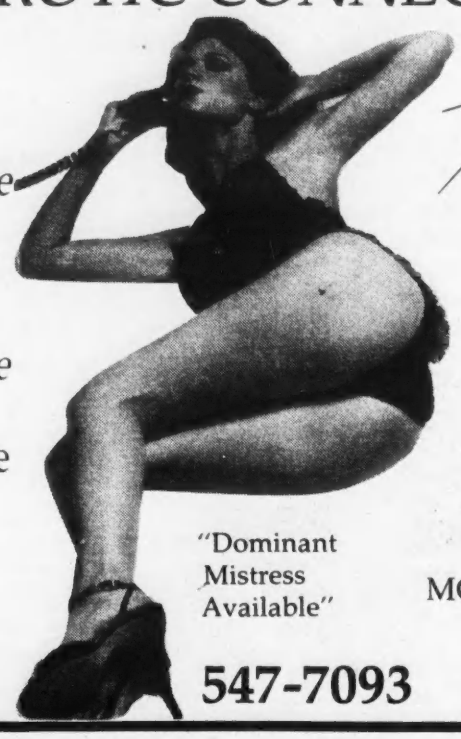
For the gentlemen who is accustomed to the best of everything

288-7232
Outcalls only
All calls verified.
Female Escort Openings Available.

LA FOXETTES ESCORT
For tender loving care call 471-5286 why be alone

UNIQUE DUO
Double pleasure, Double fun or perhaps you perfer just one incall, out call escort 424-1565

Introducing. . . . EROTIC CONNECTIONS



We're the Best!

Make us prove it!

And now DINA Has joined us!!! We're even better!

Delicious Phone Fantasy with 14 Wild & Willing Ladies

Open 24 Hours
$15.00
Additonal Calls
$10.00
MC/VISA/Prepaid

"Dominant Mistress Available"

547-7093 **547-7094**

NEW ATTITUDES ESCORT
Men expect the best attitude; to be pretty and pleasing
Our ladies are all this and available for you always.
Please call now. . .
536-9159
12 noon until 8 p.m.
OUTCALLS ONLY
all calls verified
wrestling available

ASHLEY
Have an enjoyable escort with a young & attractive female. Boston and surroundings. Out calls only. 24 Hrs.
298-2548

SANTANA PRE-OP
HOT, STEAMY, BREATHTAKING
I will make your summer sizzle. Escort 262-1352.

All Occasion
Boston's oldest Escort referral Agency is still the best.
We offer Escorts to complement the discriminating executive.
482-0714
"Call us for quality"

REGENCY ESCORT. SEE OUR DISPLAY AD IN THIS SECTION OF THE PAPER.

Phoenix
Classifieds are having a **PARTY**
Department Caterers - Dee-Jays - Supply Stores - Liquor Outlets - Hall Renters Magicians - etc.
Place your Party advertising at festive rates.
CALL 267-1234

NOTICE TO COMMERCIAL ADVERTISERS:
Recent Federal legislation prohibits obscene or indecent telephone communications with any person under 18 or with any other person without his or her consent.

21 YEARS OLD
Boston's most exclusive escort, offering only top models for selective clients. Peter - dark, Italian. Chris - blond/blue. Both unforgettable! 542-4128.

ABC WORLD ESCORTS INC.
Outcalls only 24 hrs. All calls verified (617) 786-8280

Hi-class luxury escort by very shapely, lng-legged, stunning WF w/ lng red hair. 742-2610

ONE TO ONE
For a pleasant encounter with an intelligent, attractive, personable young lady . . .
288-7232
Outcalls only
All calls verified
Escort openings available

Young exquisite couple practising voyeurism call 267-8243 escort

GWM 34 5'10" br hzl sk vy gd lkng M 4 ht times masc a must am 6r act but njoy all p&p 2 Box 176 Marlboro, Ma 01752

ESCORT OPPS.

ESCORTS WANTED
436-1469 Trudy

Ladies & Gentleman wanted for escort serv call 471-5286

P.T.C.
The PERSONAL TOUCH CLUB is coming to Boston looking for escorts models and entertainers
Write Box 8584
No car needed

Town & Country Models has openings for female escorts. No car necessary. Call 739-7761

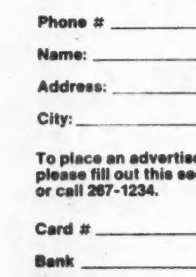
Escort Openings Available
Entire Massachusetts area.
Days and Nights
Receptionist openings also available
731-5572

LKG FOR SPEC F
Tired of bars? Alone by choice? Pref comp of acc cpl (J40/36) w wit lks & charm? sk intel attr, sens woman to be a friend & my husb's ivr in europ trad if ur select & indep w a sense of fun & sharing pls write. Sinc repl ans. PO 34 Newton LF 02162 Nikki

BOX INQUIRIES
For box mail inquiries, phone 267-4437 between 11 a.m.-2 p.m. daily. Box mail may be picked up between 9 a.m.-5 p.m. Mon.-Fri.

TOPS

Request Guaranteed Young, Beautiful, Shapely



24-HOUR
No fat escorts
No ugly escorts
We welcome late calls
322-0141

KEITH GWM Handsome escort for men. 536-5971 in and out

LADIES
Call for the best escort with a good looking guy Call Jim 926-4932

LADIES ONLY
Nice handsome white male offers the most sensuous unrushed escort imaginable. Dom available. 256-0038 anytime.

MARLA
Escort Service
267-9250

TIFFANY
Come to my table if you wish the main course, not the side dish.
Incall Escort
289-8219
Noon to 8 PM

LAST CHANCE
Final Week to treat yourself to Boston's number one GWM Escort. Scott 267-7843

Let a pretty girl escort you. Boston & Camb. Outcalls only. 262-2299

NORTH SHORE'S DOLLY PARTON LOOKALIKE
Incall Escort
Mon-Sat 10 AM-6 PM
1-744-1162
Please dial correctly.

E.T. ESCORT SERVICE
Every one of our escorts is out of this world.
Additional female escort openings
327-1704

JEFF AND ANN
Yng lady and Bi-male to escort gents together alone in/out A/C video.
427-4832.

REGENCY ESCORTS
Boston's newest. 843-0275

Paula Escort 783-1315 Air-Cond Pkg hrs 10-9PM

PERSONAL PLEASURE - for details about a most soothing, sensual satisfying escort 522-4823 F/M avail.

Petite, young escort for Bos area Jackie 242-2862

BLONDES! BRUNETTES! REDHEADS!
Leather or Lace it's your choice!
RATED X
Exotic Private Rooms for Pleasure. Well Equipped Dungeon for Dominance.
322-9797
11 AM to 10 PM
(Weekdays Only)

STRAWBERRY BLONDE
Tall, attractive, long legs. Available for your personal escort. Call
289-9556
24 hrs

Sophisticated, sexy WM escort for the discriminating lady or couple. Your pleasure is my only concern. Call Roderick at 895-8828.

Southern Hospitality. For Blonde Escort call 491-1695. Will verify, couple available.

LORNA
An attractive and thoughtful Incall Escort.
10 AM to 10 PM
289-3214

BUY THE 2-WEEK GUARANTEE. IT RUNS FREE UNTIL IT WORKS

THE GUARANTEE

(Please check index at beginning of Classifieds for those categories that are guaranteed.) Guaranteed categories are listed in **boldface**.

After you've purchased a guaranteed advertisement in advance for two consecutive weeks, we will keep running the same ad **free** unless you fail to renew it by the deadline. To renew, call 267-1234 by **noon on Wednesday** during the week of the advertisement's second appearance, and every successive week **by noon on Wednesday.** You must obtain a renewal number when calling to have the advertisement rerun. This number is confirmation of your renewal. Missing a week voids the Guarantee. (See "Cancellations and Changes" for additional information on guaranteed advertisement.)

PRICING YOUR AD (Effective May 7, 1984)

	Non-Commercial	Commercial
Lines (Minimum 4)	at **$2.70** each	at **$4.25** each (min. 2)
Adult Categories* (Min. 4)	at **3.00** each	
Each 7 Point Light Headline	**$4.25**	**$5.80**
Each 7 Point Bold Headline	**$6.50**	**$9.25**
Each 9 Point Bold Headline	**$7.75**	**$10.00**
Each Capitalized Word	**$.50**	**.50**
Box Numbers (weekly)	**$10.00** pickup	
Circle One	**$16.00** 4-time mail-out	
Telephone Verification**	**$ 6.00**	**$6.00**

* Applies to Person to Person and Personal
** Applies to Line Advertisements in Massage and Escort Columns

TOTAL COST _____

We cannot print your advertisement without the following information.

Phone # _____

Name: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

To place an advertisement using please fill out this section or call 267-1234.

Card # _____

Bank _____ **Exp. Date** _____

Signature _____

DEADLINES

Copy for Advertisements which must be verified.....**Wednesday, 12 noon**
Copy for all other Advertisements.....**Thursday, 4 p.m.**
Guarantee renewals.....**Wednesday, 12 noon**
Telephone verifications.....**Wednesday, 6 p.m.**
Changes and cancellations.....**Tuesday, 4 p.m.**

CLASSIFIED OFFICE HOURS

Monday, Tuesday, Thursday.....8:30 a.m. to 6 p.m.
Wednesday.....8:30 a.m. to 8 p.m.
Friday.....8:30 a.m. to 5 p.m.

MAIL TO

THE BOSTON **Phoenix**

CLASSIFIED DEPT.
367 NEWBURY STREET
BOSTON, MA 02115

CLASSIFIED ADVERTISING POLICIES

CLAIMS FOR ERRORS AND OMISSIONS

The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisement and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that The Phoenix is notified by the advertiser of such error in an advertisement within **seven days of publication.**

COPY REGULATIONS

The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by The Boston Phoenix.
The Phoenix reserves the right:

- **To revise copy containing objectionable phrases**
- **To reject in its sole discretion, any advertisement on account of its text or illustrations**
- **To determine correct category placement.**

No advertisement containing a phone number and/or address will be accepted in the Personal or Person to Person columns. Only Phoenix box numbers or Post Office box numbers may be used.

All advertisements must be accompanied by a full name, address and telephone number.

ADVERTISEMENTS WHICH MUST BE VERIFIED

Advertisements are priced at commercial rates, plus a weekly $6.00 telephone verification fee (for line advertisements only).

Failure to verify a telephone number will result in automatic assignment of a Phoenix box number. Late fees of $10.00 for line advertisements and $15.00 for display advertisements are charged on copy inserted after the deadline.

CANCELLATIONS AND CHANGES

NON-GUARANTEED Advertisements: **There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in advertisements will be accepted up until 4 PM Tuesdays.**

GUARANTEED Advertisements: **There are no cancellations or copy changes accepted on a guaranteed advertisement.**

BOX NUMBERS

Advertisers may pick up box number replies at the Phoenix Classified Office between 9 a.m. and 5 p.m. Monday through Friday. Replies are held for 4 weeks after the last insertion of the advertisement. There is a $10.00 box charge per advertisement. The advertiser must then come in to the office to pick up mail. **There is also a 4-time weekly mail-out service available for $16.00. The Phoenix is expressly authorized, but not required to open and inspect any or all material directed to a Phoenix box number and to discard, or otherwise dispose of, any flyers, unsolicited advertisements, and the like.**

To respond to an ad with a Phoenix number, address replies to: The Boston Phoenix Inc., Box _____ 367 Newbury St., Boston, MA 02115

INSERTION DATE _____ CATEGORY _____

Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES

Regular Rate	Commercial Rate
7 pt. light $4.25	$5.80 7 pt. light
7 pt. bold $6.50	**$9.25 7 pt. bold**
9 pt. bold $7.75	**$10.00 9 pt. bold**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

10 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method.

BOSTON AFTER DARK

ARTS & ENTERTAINMENT

HIGH GEAR

Remembering when film was fab

by Lloyd Rose

A little more than 20 years ago — on August 11, 1964, to be exact — *A Hard Day's Night* was released in America. Roughly a year later, it was followed by *Help!* Although there are a few other film projects in which the Beatles appear or with which they're associated — the animated *Yellow Submarine*; their self-made *Magical Mystery Tour*; the documentary of their next-to-last recording session, *Let It Be* — these two features are the real Beatles movies, the ones that appeared before we had decided what the Beatles were. *A Hard Day's Night* and *Help!* catch them at the euphoric beginning of their career, in the period before *Sgt. Pepper* and drugs, when it was still possible to believe that they might fade before the onslaught of the Dave Clark Five.

With *Sgt. Pepper*, they would create themselves, as musicians and as pop icons. However original their music before then, as a public personality (it's difficult not to speak of them in the singular) they were the creation of manager Brian Epstein (who died from a mixture of barbiturates and whiskey the summer *Sgt. Pepper* came out) and of Richard Lester, the director of *A Hard Day's Night* and *Help!* Epstein, who found them dressed in black leather and raising hell on stage, put them in suits and made them sanitize their act. Lester put them just as neatly into his films, casting them in the first as the clean, cheeky lads Epstein had packaged, and in the second as grammar-school Marx Brothers.

A Hard Day's Night and *Help!* are really Lester's films; the Beatles are his raw material. *A Hard Day's Night* at least attempts to be about them. It's a cleaned-up parody of their lives — there's no drinking, no groupies, no bickering (except for the teasing of Ringo necessary to set the slight

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A Hard Day's producer

by Michael Sragow

The history of *A Hard Day's Night* is as heartening a chapter as any in the entire Beatles saga. When in 1963 United Artists first approached Walter Shenson about making a movie with the moptops who were sweeping England, the group had yet to cross the Atlantic (its biggest US hit was Del Shannon's cover of its "From Me to You"). By the time the Beatles exploded here, Shenson had already signed them to make a low-budget black-and-white film that would be an exaggerated day in their life, directed by then unknown Richard Lester and written by TV playwright Alun Owen. United Artists' interest in the film was secondary to its interest in the soundtrack (it acquired the American music rights), but

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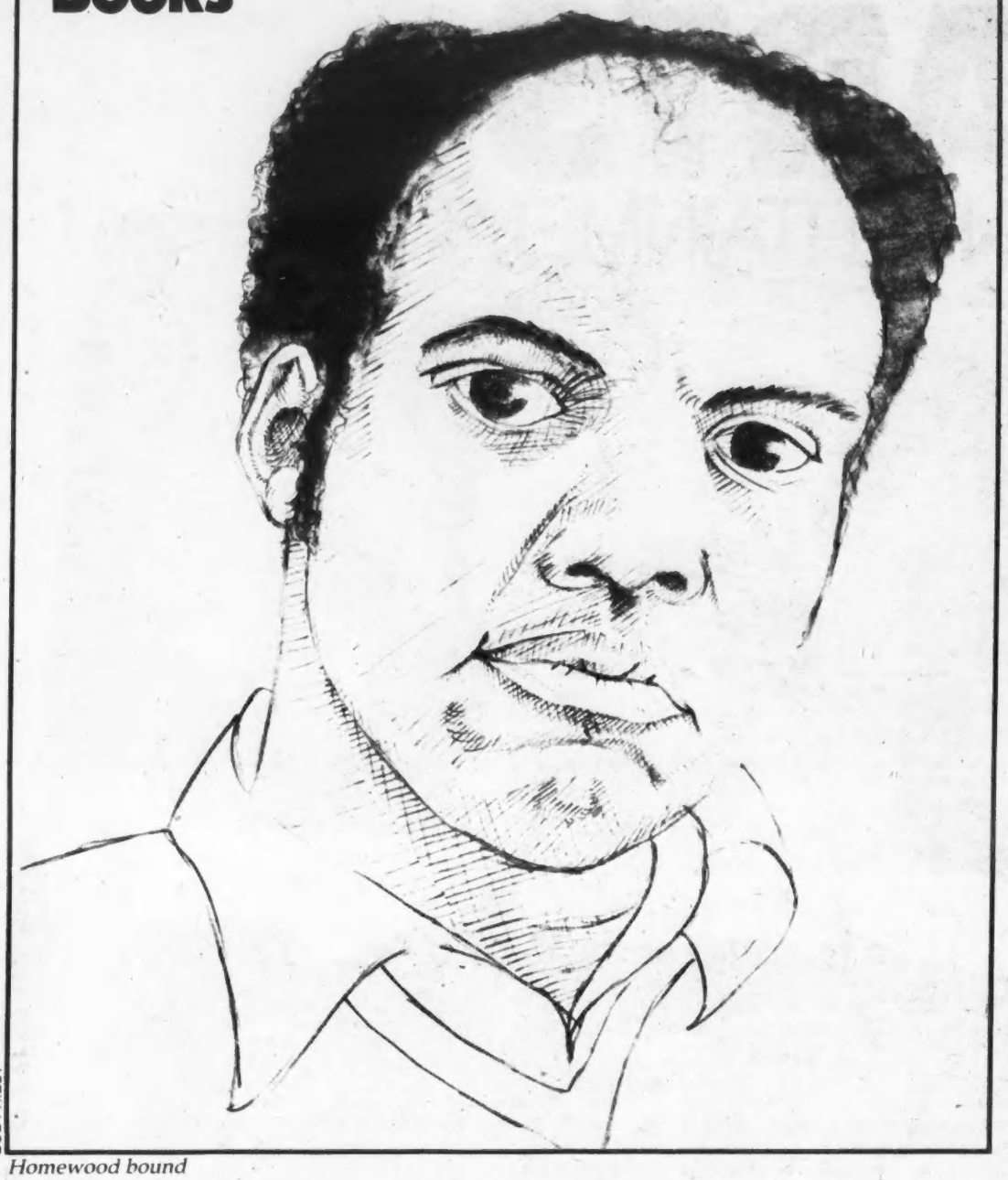
Books



BOB PRIEST

Homewood bound

Modern with a human face

John Edgar Wideman writes home

by Carola Dibbell

In the long run, the tortured publishing course of John Edgar Wideman's recent and best work may well have been the best thing for it. About four years ago, Wideman began to send around two books he'd completed after a lengthy fallow period: a novel called *Hiding Place* and a collection of interrelated stories, *Damballah*. His three earlier novels had given him a good critical track record. He'd been compared to Ralph Ellison, and though that probably said more about the color of Wideman's skin than about the character of his work, it did indicate the size of his aspirations: this was a candidate not so much for New Black Writer as for Great Modern Novelist.

Which was problematic enough in itself. The great modern novel — formally ambitious, wholly original, sort of realistic, but with grandeur in there somewhere — has become an awkward proposition, something of an embarrassment to all concerned. It's not a viable genre. It doesn't sell. Maybe this is the reader's fault for not caring enough to read something difficult, or maybe it's the writer's fault for not caring enough to write something easier. Or maybe it goes beyond that — maybe the idea of great and the idea of modern cancel each other out (greatness has become a corrupt category; realism self-destructs; *Ulysses* was an impossible act to follow anyhow). In any case Wideman's first three novels — *A Glance Away*, *Hurry Home*, and *The Lynchers* — sold modestly, accepted their critical applause, and went modestly out of print. The years that followed *The Lynchers* — most of the '70s — were not kind to the book industry, and it had no intention of being kind to anyone else. *Hiding Place*, with *Damballah* thrown in as a bonus, got a single hardcover offer, humiliatingly low. In this case perhaps it was the publishers' fault. Although the early novels had their artistic limitations (heavy on the alienated young men, weak on the endings), in the intervening years Wideman had undergone a transformation so stunning it seems almost of a spiritual order. He'd found his subject. He had produced work as important as anything being written in English today.

From here on, things began to look up. Given those bleak publishing prospects, Wideman chose a course that might be the rule, not the exception, if the prevailing hardcover-only review mentality weren't so solidly entrenched: he made a paperback-original début with Avon. That way the product could at least price itself down for a broader readership. And his gamble worked: *Hiding Place*, *Damballah*, and a third book, *Sent for You Yesterday*, all in handsome rack-sized editions, all sold perhaps 10 times as much as the earlier hardbacks. Wideman's rep was such that the books did get reviewed, selectively. And this May, *Sent for You Yesterday* won the prestigious PEN/Faulkner award — just in time for the trilogy's hardcover reissue in (curiouser and curiouser) an English edition from Alison & Busby that Schocken Books is distributing here. With a new hardcover in the offing (the nonfiction *Brothers and Keepers* is due from Holt in October), the stage looks set for a happy ending, or middle. Still, it's a little scary that such work had to go begging at all.

Perhaps Wideman's change really was of the spiritual kind. He spent most of the '70s in Laramie, Wyoming, reading Afro-American literature in breadth and depth for the first time. When he came down from the mountains, it was to revisit his extended family, in Pittsburgh, during its worst crisis — the arrest, conviction, and life sentence of Wideman's younger brother, Robbie, on charges of being an accessory to murder. This reconnection deeply affected Wideman's work. He began to dip more freely into black usage: where he'd stuck T.S. Eliot into an early stream of consciousness, in the later books it was likely to be lines of gospel. Where he'd followed sensitive young men into the nightmare of their souls, he began to write about their families — his family — and to lace his language with theirs.

Not that language had been Wideman's problem. His early writing was dense and a little sour, but the prose had a sensitivity to smell, to dampness, to the usedness of things that made it hold a human shape, the way a footprint does. He noticed, on a kitchen wall, "the grease streaks from the boys' slicked down heads as they leaned back cockily on spindly legged chairs sneaking smokes and trading lies," "the sagging cushions of a sway backed sofa," "the scarred border of linoleum," "pee smell, . . . wine smell and sick smell," or an old man's feet "wrapped in layers of ragged wool socks [whose] unwashed fragrance made a palpable ring [a child] must enter to touch his grandfather." Repetition made Wideman's rhythms tenacious, grinding — sometimes nagging. Indeed, there was a strangled feel to those early books, with their irresolute conclusions and their heroes who walked in pain, dread, shame, and disgust. And though that was a plausible, perhaps even telling condition, it was never entirely free of literary convention — of Stephen Dedalus's ghost.

In a way, what this Joyce disciple did up in the

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Pym and proper

by Lisa Deeley Smith

It could be the plot of a Barbara Pym novel. A spinster English novelist who enjoyed a resurgence of fame in the three years before her death has left diaries, letters, and working notebooks. The younger, divorced sister with whom she lived and a younger, married coworker (at an anthropological society) debate what to do in the face of clamoring scholars. Should they grant permission for a biography? (It's easy to imagine a scene in which they interview an eager biographer who blurts, "I want to get at her *underbelly*," or something equally unsuitable.) But as they peruse the novelist's private writings, they realize there is "ample material for Barbara to tell her own story. . . . From this material, then, we have been able to produce a kind of autobiography, using Barbara's own words and simply cutting and arranging it to form a coherent and continuous narrative." So writes Hazel Holt, Barbara Pym's colleague at the International African Institute and her literary executor, in the preface to *A Very Private Eye: An Autobiography in Diaries and Letters* (Dutton, 358 pages, $19.95).

Certainly the work that Holt and Hilary Pym have edited is essential reading for fans of Pym's comedies of manners about the narrow, sometimes loony, lives of English men and women. All the basics are here: a synopsis of Pym's life, some startling details, a chance to meet her friends and to watch the development of her writing style. But the book could have been better edited, and as a posthumous autobiography it doesn't answer all the questions it raises, the way a reflective memorist or a detached biographer might have done. Which isn't to say it's without admirable qualities. Holt's preface and Hilary Pym's introductory essay on "The Early Life" supply the first details of Pym's life that make it into her novels: the Pym girls' mother was assistant organist in the parish church, and curates often came to dinner. The main body of the work is divided into three parts: "Oxford," "The War," and "The Novelist." Diaries and letters make up the first two parts, letters and working notebooks — observations, character sketches, diary-like entries — the last third.

"Oxford really is intoxicating," Pym writes in 1932, and any reader who revels in the nostalgia and arcana of Oxford memoirs (Pym herself loved Dorothy Sayers's *Gaudy Night*) will find favorite postcard-like entries. Pym meeting with her tutor: "A helpful Spenser revision class with Rooke. Very funny too, as she had a great cauldron of marmalade boiling on the gas ring!" Pym punting on the river at midnight after her final Schools and climbing in a window at 2 a.m. Pym hurrying to the Bodleian Library not only "to do something on the Beast Fables" but also to spend "quite a lot of time looking thro' the stained-glass windows by the Dictionary to see if I could see Lorenzo."

Her stalking of "Lorenzo" — fellow undergraduate Henry Harvey — sets the tone for much of her life and for her fiction. She doesn't create their relationship out of nothing; the two do get caught reading Milton's *Samson Agonistes* naked abed together. But on her part there can be no sophisticated dalliance, only hopeless infatuation. This pattern recurs throughout her life, in three major fits of agony. After Harvey marries and leaves the country, there is an impossible crush on writer Gordon Glover. (Holt's annotations are very useful here, for Pym burned some of her diary pages concerning Glover. He was separated from his wife, Honor Wyatt; Wyatt was having an affair with another man; Glover told Pym, "In a queer kind of way I'm in love with you," which Pym took far too seriously; Pym and Wyatt were living in a communal house doing war work and exchanging confidences; finally Pym could stand it no longer and joined the Navy.) The third, when she is in her 50s, is with a younger, sexually ambivalent antique dealer, Richard Roberts.

Pym and Roberts, of course, are the models for Leonora and James in *The Sweet Dove Died*. For if there's one thing Pym could do with her infatuations it's write about them. Virtually all her novels present characters struggling with their self-respect and their overdependence (and embarrassing other characters with appalling declarations). She starts turning her blocked affections into artifice early. In her mid-20s she is writing letters in the style of Stevie Smith and Ivy Compton-Burnett, partly for fun, partly to find a voice to contain her hurt. "And Miss Pym is looking out the window," she writes to Harvey and his new wife, " — and you will be asking now who is this Miss Pym, and I will tell you that she is a spinster lady who was thought to have been disappointed in love, and so now you know who is this Miss Pym." The use of Smith's babbling sentence structure draws only the thinnest of veils over Pym's self-pity (writing that to an old love's

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Art
Thoreau the looking glass

by Kenneth Baker

We all know — or have heard — that art evolves from other art. Historical exhibitions often attempt to tell us how, and yet as enlightening as such shows can be, the process of assimilation by which art changes remains mysterious. This mystery is respected — or at any rate not belittled — in the current exhibition at the De Cordova Museum in Lincoln, "Henry David Thoreau as a Source for Artistic Inspiration" (through September 9). Guest curator Francine Koslow has assembled a modest group of 19th- and 20th-century works in various media by artists who have acknowledged Thoreau's influence, along with some Thoreau memorabilia. The works, by such artists as Childe Hassam, Marsden Hartley, Barnett Newman, and John Cage, are diverse enough to prove that Thoreau's influence was felt in many different ways. But for all its weird variety, the show does prompt thoughts about how one artist's sensibility can affect another's.

Although his friend Ralph Waldo Emerson propounded the ideas of self-reliance, it was Thoreau who actually lived by them for two years. From his spell of subsistence farming at the edge of Walden Pond emerged *Walden*, one of the great American books of the 19th century. His well-founded suspicions of "civilization" will remain relevant as long as human society continues to assault its environment, and as long as the pantheistic dream of withdrawing from modern life and communing with nature remains compelling.

Koslow has written a catalogue introduction in which she tries to establish each artist's affinity with Thoreau. Some of the connections are pretty tenuous. Asher B. Durand, for example, seems to be in the show because he was a contemporary of Thoreau with a vision of nature similar (though pictorial instead of literary) in its votive attention to detail. When the artists represented do profess admiration for Thoreau, they tend to sound banal or sentimental. Here is Robert Goodnough: "Since I grew up in the country, spending many pleasurable hours painting pictures in the woods by our house, I was thrilled to discover Thoreau when quite young. His love for Nature and desire to fill himself with it, as he did at Walden Pond, fascinated me. The mysteries of nature affected me in a similar way. There was even a nearby pond that could have been my Walden Pond. This feeling for Nature which has been uniquely enhanced by Thoreau's writings has always influenced my work. Even in the more abstract paintings, I try to relate to the abstract forms of Nature. Thoreau spoke of the man who hears the beat of a different drummer in his 'Conclusion' to *Walden*. Perhaps he is my drummer."

The trouble is, you would never guess by looking at Goodnough's paintings that he had an interest in nature

Daguerreotype of Thoreau (1856)

or in Thoreau: his patterns of little multi-colored polygons (mostly triangles) on monochromatic fields are abstract painting at its most effete. Using painting and sculpture as metaphors for our capacity to shape our actions according to a moral ideal, Thoreau once wrote, "To affect the quality of the day, that is the highest of the arts"; and this epigram does offer one criterion for judging a work of art. Anyone who looks often at painting will have had the experience of seeing a particular work "affect the quality of the day," like a magnanimous act. Goodnough's pictures, sad to say, are not in this class, though a painting of his from 1960 (the earliest I've seen), one deeply indebted to Arshile Gorky, is an exciting surprise for those who know only his more recent work.

A major section is devoted to prints by John Cage

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PAM CABELL-WHITING

Liv Ullmann: anchored in reality

State of the art
A weekend with the fifth estate

by Susan Orlean

It was a first, and like all firsts, last weekend's Film/Video International 1984 at Castle Hill had a lot of big ups and downs. It had a big star (Liv Ullmann, who radiated in on Saturday night to receive the Distinguished Artist Award), a big list of panelists and advisers (48 by my count, making the panelist-to-participant ratio a staggering one to three), and big ideas (the conference theme was "excellence, quality, and humanity," according to chairperson Charlotte Schiff-Jones); and it had at least one big mess (the film projector — at a film conference! — gave up the ghost on Saturday evening). But at least it looked to be the start of something. By the end of the long weekend — hell, by the first night — the producers, filmmakers, and movie types who came to Castle Hill were vowing that next year's conference would be even bigger and better, with a public film festival, a foolproof movie projector, more food, and wall-to-wall networking.

Full disclosure

One of the cosponsors of Film/Video International 1984 was the *Boston Phoenix*. This paper didn't run the conference, and I attended as a reporter, not a participant; but it is true that the folks who pay my salary also contributed to this event.

The Ipswich experiment

What I love about conferences is that they create mini-societies in no time at all. Take 200 film people to Ipswich for the weekend and within a few hours you'll see who's hot and who's glacial, who's onto something and who's out of it altogether. Take, for instance, the case of chairperson Schiff-Jones, who addressed the first convocation of the group after an al fresco dinner at Crane Castle on Friday night. On paper, Schiff-Jones is a woman to be reckoned with: she did time with Time Inc.'s cable system and with the now-defunct CBS Cable (two points she made much of all weekend). She has also served as associate publisher of *People* magazine, clearly the experience that inspired her to choose the theme of "excellence, quality, and humanity." And she reportedly worked wonders in rounding up the right people for the conference. But she figured as a zero in the equation at Castle Hill: she intoned away all her wave-making potential in that miserable opening speech ("How deep is deep?" she asked. "Dare we endeavor to cross the chasm between beauty and the bank?") and spent the rest of the weekend telling anyone in sight how she adored *Purple Rain* and didn't we meet at Norman Lear's?

And by the end of Friday night, we had our sacrificial lamb as well — a young, choked-up Texas filmmaker named Andy Anderson. Two of his films, *Clap!* and *Ritual*, were chosen to play on opening night, something that at the time probably seemed like a sort of honor. *Ritual* was pretty rough going — it portrays a young woman who likes to play Russian roulette with a kitchen knife before dinner; and I noticed, without surprise, that there was a minor audience exodus during its excruciating suspense sequence. When the film ended, Andy was coaxed into answering a couple of questions until the next film was ready. A good part of the audience seemed to feel that *Ritual* was repellent, and that Anderson, by implication, was a disgusting, sexist, sadistic pig. And told him so. He shambled back to his seat and was hardly heard to squeak all weekend; twice on Saturday, I heard workshop panelists beg, "Now don't do an Andy Anderson on me" before the comments started flying.

Work to do

The best rationale for conferences is that they allow people to meet others in their field and trade business cards with them. (Schiff-Jones later described this as "excellent people talking to other excellent people about excellence.") Film/Video International was carried out amid a flurry of business cards, but it also made a stab at education. At the "Animation and Computer Graphics" workshop, we saw state-of-the-art techniques with funny names (announced one panelist, "This next tape will be interesting to those of you who want to know more about that stretch-and-squish stuff"); at "The Production of Film" we got to hear producers explain why they like to do what Andy Anderson (not again!) described as "making wake-up calls and doing fundraising."

Of all the panels I saw, "Music & Video: A Production Explosion" was the most optimistic and the most fun. One of the panelists was Chris McKinnon, who has produced a bunch of great videos, including Shalimar's "Dancing in the Sheets," the Earons' "Land of Hunger," and Cherrelle's "I Didn't Mean To Turn You On." I'd never seen half his work, because of many of McKinnon's videos — including these three — feature black artists and consequently don't get played on MTV. McKinnon told me later that there's hope the new black-entertainment cable channel, scheduled to start up this fall, will settle that issue once and for all. I wondered for whom, in a perfect world, he'd like to make a video. "Bob Marley," he said. "Marley, definitely. Elvis Presley. Fats Domino. And maybe Miles Davis, because he's so impossible to work with. It would be a challenge."

In case you were wondering . . .

Fiber optics are in. Cable and cable operators are out. Films and videos are properly called "software"; TV sets are "hardware." According to Irving B. Kahn, communications magnate and recipient of the Film/Video International Distinguished Communicator Award, if you are in the hardware side of the industry, "you are literally dead."

Liv and let live

Kahn also said something else persuasive: "He who lives by the crystal ball should occasionally eat some ground glass." Or, alternatively, should have a famous actress make a few persuasive points about why we should make movies at all. Ullmann (who early on in her address made a well-considered crack about conferences that give awards to famous people to make sure they'll attend) wouldn't be budged from her determination to talk about her work with UNICEF. "That's what communication is about," she said. Listen, it probably happens at the Gourmet Food Convention too: you get

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Clint Eastwood and Dan Hedaya: the good, the bad, and the precariously balanced

Eastwood agonistes

Clint takes a walk on the wild side

by Henry Sheehan

TIGHTROPE. Written and directed by Richard Tuggle. Produced by Clint Eastwood and Fritz Manes. Starring Eastwood and Geneviève Bujold. A Warner Bros. Release. At the Cheri and the Chestnut Hill, and in the suburbs.

Some time between 1975's *The Eiger Sanction* and 1976's *The Outlaw Josey Wales*, Clint Eastwood made the transition from actor to auteur. Although he had made as many good movies before then as he has since, for the most part he was then either serving strong-willed and expressive directors (in three films with Sergio Leone and four with Don Siegel) or taking care of business with audience pleasers (which were still good movies, for the most part, directed by veterans like John Sturges, Ted Post, and Brian Hutton). But since *Josey*, with the exception of 1978's reunion with Don Siegel in *Escape from Alcatraz*, Eastwood has either directed himself or promoted associates of his production company, Malpaso, into their first directing jobs — where, presumably, they have been responsive to his imperatives. Meanwhile, his own directing has advanced from the efficiency of 1971's *Play Misty for Me* to the brooding expressionism of last year's *Sudden Impact* as he's become more and more preoccupied with the inner states of his action heroes. The vengeful Josey Wales, the alcoholic detective of *The Gauntlet*, the former shoe salesman of *Bronco Billy*, the neurotic pilot of *Firefox*, the tubercular country singer of *Honkytonk Man*, and the repressed Dirty Harry of *Sudden Impact* — Eastwood has, in each case, plumbed beneath the impassive surfaces of a hard-edged protagonist, emerging with increasingly chilling pictures of inner fears. *Tightrope*, most of which was shot before *Sudden Impact* was released, seems to follow up on some of the implications of that film, though with less intensity and violence. Directed by first-timer Richard Tuggle, who was responsible for the *Escape from Alcatraz* screenplay as well as for this script, *Tightrope* is a real screenwriter's film, a carefully constructed story with a swift and precise trajectory. (Perhaps too precise — Tuggle uses handcuffs to symbolize control; eventually the symbolic weight becomes more than they can bear.) But the Eastwood persona adds a more naturalistic counterbalance, so that the movie ends up as an engrossing account of a man of action in distress.

Eastwood is Wes Block, divorced father of two girls and a detective on the New Orleans police force. During an investigation into a series of sex murders, Block enters a world of sadism and prostitution and is confronted with his own darker nature. The killer seems to recognize this weakness, for he draws closer, taking the detective's sexual partners as victims and eventually even threatening his daughters. Meanwhile, Block grows increasingly aware of — and increasingly disturbed by — the similarities between himself and the killer.

When we first see Block, he seems like the typical Eastwood detective type. Even though he's relaxing with his kids, his shirt is neatly tucked in, and he's wearing a cap as if it were part of a uniform. But there are differences, too. This is no Dirty Harry without a hair out of place; Block is always slightly disheveled, his hair a little mussed, his tie askew. He isn't in complete control of himself; and for any Eastwood character, that means trouble. For an Eastwood character, the ability to perform is inextricably wound up with abstinence.

In the beginning Block has no resistance to temptation. The first prostitute that he visits to interrogate seduces him, and he yields twice more, in progressively seamier circumstances, once in a sex club and once when he handcuffs a prostitute — apparently at her invitation — to her bed. Tuggle and Eastwood use these encounters to implicate the detective in the murderer's crime; Block has to lie to cover himself, and he is unable to protect the women he has used. Moreover, all he ever learns

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Trailers

THE WOMAN IN RED

One moment Gene Wilder's face looks as if he had just been electrocuted: his hair stands crookedly on end, his eyes pop into the rings of Saturn that surround them, and his teeth flash at high voltage. The next moment he appears ready to drowse off: the hair spills down onto his forehead, the eyes sag into their sockets, and the lips form a null expression. Wilder, we know from films like *The Producers*, *Blazing Saddles*, and *Everything You Always Wanted To Know About Sex*, can parlay his droll, elastic features into comedy of any altitude. The essence of his screen personality is genial inertness: his passivity ensures that unpleasantness will befall him, and his geniality guarantees that he'll emerge unharmed. You look at him and wait for a 16-ton weight to drop on his head; you also know, somehow, that it will leave him rumpled but in one piece.

In *The Woman in Red*, a mousily lyrical remake of Yves Robert's 1977 farce *Pardon mon affaire* that Wilder has directed, he plays Teddy Pierce, a woozy advertising executive who falls head over heels for a model after spying her heels, ankles, calves, and beyond in a garage — where a vent has blown her red silk dress up over her waist à la Marilyn Monroe. The film has its occasional tame delights, but there's a basic miscalculation in Wilder's casting. The scenario depends on Teddy's being a happily married, satisfied fellow, something of the bear whose name he bears; it also calls for hysteria once fidelity succumbs to sudden infatuation. But Wilder's edges are too dulled; he's like a gelded Dudley Moore. His doped-up, dopy lassitude seems to preclude the predatory pursuit of Kelly Le Brock's Charlotte he's called upon to launch. And as we follow Teddy's obsessive, mishap-ridden, would-be seduction to the point at which he confronts his idol and asks her out for dinner, it's clear as Le Brock's skin that she'll turn him down. She does. He jumps on the windshield of her car, like an extra in *Night of the Living Dead*. She relents. Thenceforth, you wait for Wilder to reveal that, aha, it's been a dream all along.

You wait in vain, because this is the sort of film that coddles fantasies, wanting us to be comfy in them — whereas comedies of adultery work by threatening the domestic tranquility. *The Woman in Red*, in a gimmick borrowed from its predecessor, makes an attempt to conjure up the vertigo of infidelity at its opening. Wilder is standing on the ledge of a building, high over San Francisco, and his camera dollies out over the edge to show the plummet he faces. "How'd I get up here?" the hero asks wanly, whereupon the remainder of the film, in flashback, shows us. When Teddy hears his office mate tossing off lines like "I've never done it in that position before," the apparently salacious language (actually the man is just setting up a photo lab) drives him nuts. His buddies (played by Charles Grodin, Joseph Bologna, and Michael Huddleston) exchange the commonplaces of male camaraderie, leering at passing cuties and boasting about conquests. Later, Wilder translates the psychology of guilt into such subtle screen images as a gun that's held (playfully) to Teddy's crotch by his wife while a ruse he's arranged to get away from her lumbers forward. In this morass of sin, it can't be long before Wilder's innocent suffers his own fall. But because he never rises above the risible, he never wins our concern or provokes our anxiety: he could be caught in bed with Le Brock by his entire familial tribe and we know they'd forgive him — he's such a sweetheart.

Like that other recent extramarital farce, *Blame It on Rio*, wherein Michael Caine found temporary bliss in the arms of his best friend's daughter before reuniting with wifey, *The Woman in Red* runs aground because it never gets a fix on the marriage at its center. Judith Ivey's suburban matron is youthful, attractive, and (either because of cuts or incompetence in the screenplay) entirely uncharacterized; this actress has nothing to go on except one bizarre scene in which her daughter's chubby, mohawked boyfriend makes a pass at her, and a final moment of inarticulate forgiveness of Teddy's transgressions. The rest of the cast is similarly underutilized: Charles Grodin has one reeling gag as a blind man adrift in a fancy restaurant, and Gilda Radner (as a hag who thinks Teddy's after her) wreaks playful revenge on Teddy — it's doubly funny since Wilder the director gets his deserts, too, for casting her so unflatteringly. The only "talent" fully on display is that of Kelly Le Brock's physique; and she's the only plausible bit of casting — no doubt a man could be smitten by her as quickly as Wilder is. But when this high-rent model, with her creamy English accent, her riding habit, and her tumescent lips, invites Wilder onto her waterbed, there isn't a hint of forbidden delight in the air — at best, the scene is comedy of the absurd, and a pretty feeble one at that. *At the Paris and the Circle, and in the suburbs.*

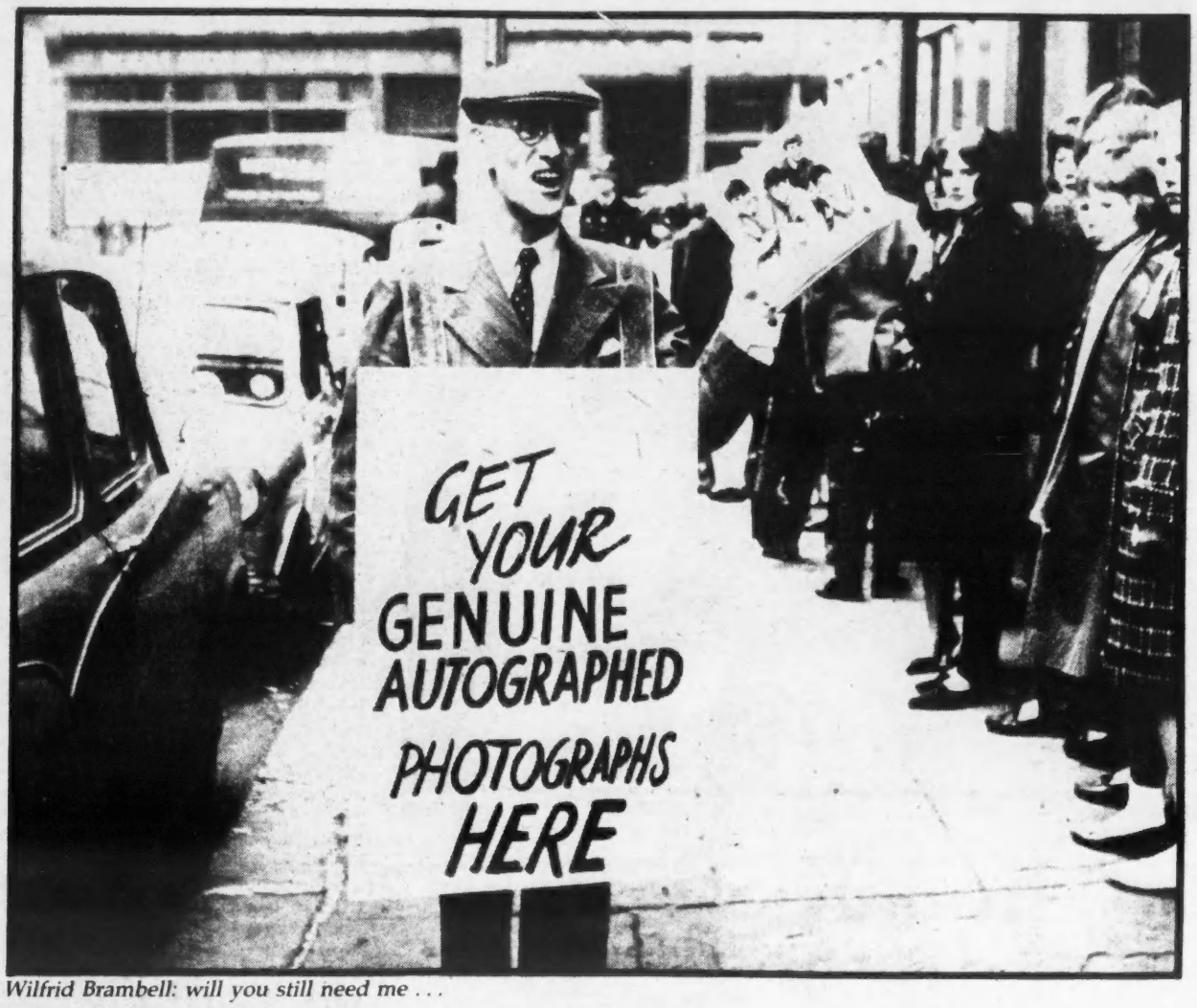
— Scott Rosenberg

SHEENA

As Sheena, the beautiful blonde amazon who's been raised by primitives in the African jungles, Tanya Roberts has an almost preternatural vacuousness. The former *Charlie's Angels* star (and former brunette) doesn't appear to be stupid, and she doesn't deliver her lines with that glazed, baby-doll spaciness one finds in such model-turned-actresses as Bo Derek. What Roberts does is more respectable than campy bad acting — and, if possible, even duller: she blends right into the scenery. Her Sheena is a slim, doleful figure who doesn't lead the action so much as flit around it, swinging through trees like a gibbon or standing on cliffs and gazing sternly over the grasslands with eyes too blue to be real. When citified journalist Vic Casey (Ted Wass) gets her alone and tries to give her a kiss, she looks at him incredulously, without a whisper of erotic interest, and says, "Mouth for eating." This "wild" woman, who's spent her entire life in the jungle running around in a Frederick's-of-Zimbabwe loincloth, doesn't have the vaguest idea of what sex is; she's more civilized than her most refined would-be saviors.

Sheena began life as a comic strip before becoming a popular TV series in the '50s, an era when the sight of a full-figured gal in a shaggy one-piece bathing suit was considered a real turn-on. The queen-of-the-jungle myth doubtless held some fascination back then, as well; the idea of a primeval pin-up girl who gave orders even to men must have stoked the fantasy fires of many a male adolescent. These days, moviegoers needn't venture into deepest, darkest Africa to find scantily clad sexpots who don't know the meaning of the word "restraint." You can see them scampering though *Where the Boys Are* and *Up the Creek*, which is why most of *Sheena* plays like cinematic window dressing of the most faded sort — not just the Kenyan settings and sweeping, *Wild Kingdom* shots of galloping antelope, but the whole tired story about a ruthless young dictator (Trevor Thomas) who wants to wipe out Sheena's tribespeople and pave the way for a new, paramilitary order. Director John Guillerman (*The Towering Inferno*) tries to give it all a hip, contemporary flavor by drawing heavily on Richard Hartley's imitation-Vangelis score and by throwing in plenty of shots of Tanya Roberts going bouncy-bouncy on her fake zebra. But he can't enliven the basic material, which has all the energy and surprise of . . . well, an old '50s TV series. This is one pop-culture fable that should have been left in mothballs. *At the Pi Alley and the Allston, and in the suburbs.*

— Owen Gleiberman



Wilfrid Brambell: will you still need me . . .

Remembering when film was fab

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plot in motion: he runs away and may not be found in time for their big television broadcast), but the insane pressure of their constricted lives is more or less realistically depicted. Screaming girls, most of them too young to be a serious temptation, surround the vehicles they travel in and the buildings in which they live and work; they're shuttled from place to place and ordered to rehearse, or to answer fan mail, or not to go anywhere. At one point, Paul's grandfather (played by Wilfrid Brambell, he's been left rather unconvincingly in his famous grandson's care) complains that since joining up with them he's been nowhere except "in a train and a room and a car and a room and a room and a room."

The Beatles' gallantry and charm in the film, their gentle anarchy, grows out of the grace with which they accept their mad, uncomfortable existence. Uptight authority figures surround them — notably their ever-worrying road manager (Norman Rossington) and the director of the television show they're to appear on (Victor Spinetti, in a wonderfully put-upon peformance); but they're sublimely carefree, floating on top of the chaos and, when things get too boringly hectic, slipping out for a good time. One of their escapes is the film's best and most famous sequence: they plunge out of the television studio and down a fire escape to an open field where, to the music of "Can't Buy Me Love," they play like children, running and falling over in fast motion, leaping in slow motion — seeming to float — against an English spring sky.

In many ways, they seem throughout the movie to be escaping Lester as well, drifting through his gags as the characters they're playing — "The Beatles" — drift through the hassles the script heaps upon them. Although *A Hard Day's Night* takes a fictionalized approach to the Beatles, as if we were tourists backstage, it's highly artificial. The rapid editing and studiedly casual set-ups call attention to themselves: the movie is more about Lester's technique than about its subjects, and they remain, in spite of their charm, slightly remote. In a satirical press-conference scene, Lester mocks the way they're not perceived as individuals, but he can't bring them out. None of them has the slightest instinct for acting, as is obvious as soon as they're in a scene with real actors. In some of the comic routines they're given — the conversation on the train about Paul's grandfather, for example, at the film's beginning — they seem uncomfortable trying to pick up their cues rapidly enough for the banter to work.

Although each is given his solo scene, as personalities they're barely present. Ringo is a sweet and appealing camera subject; Paul (who at 21 is almost frighteningly self-possessed) looks to be having a good time and tries to do a little with his role. But John and George are hardly distinguishable. John has been given a bit meant to correspond to his image as a zany intellectual — a

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A Hard Day's producer

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Shenson and his advisers guessed better: he persuaded the studio to allow the film's copyright to revert to him after 15 years. UA never expected its musical novelty item to play in more theaters simultaneously than any other film of its time, or to win terrific international reviews, or to return $13.5 million on a $560,000 investment. UA continued running it into the ground as an exploitation film that somehow made good. From its last network appearance, in 1973, until the rights reverted to Shenson, the film was available only in ragged revival and syndication prints. But Shenson reconstructed the negative, struck a sparkling new print, and had the soundtrack expertly re-recorded in Dolby by Gregg Landaker and Steve Maslow (Oscar winners for *The Empire Strikes Back* and *Raiders of the Lost Ark*), who managed to avoid the aerated quality of most "stereo" simulations, including the original record album. Shenson also added an uninspired opening montage of production photographs: though purists complained of the intrusion, it does allow audiences to hear "I Cry Instead" as it was recorded for the movie and never used — according to John Lennon because "Dick Lester didn't like it." The full-scale *A Hard Day's Night* re-release, which was launched by Universal's now-defunct Classics division in May of 1981, never panned out (that may be why Shenson has yet to re-release *Help!*, for which he also holds the copyright). But his ownership of the film has resulted in a new generation of fine prints for cinemas like the Somerville Theatre, which is presenting *A Hard Day's Night* this Wednesday and Thursday.

Working with the Beatles on *A Hard Day's Night* and later *Help!* remains the highlight of Shenson's career as an independent producer. Raised in San Francisco and schooled at Stanford, he moved to England in the mid-'50s to coordinate advertising and publicity for Columbia Pictures' European productions. He shifted into producing with *The Mouse That Roared*, the screwball satire of American foreign relations that catapulted Peter Sellers to international success. Even in the midst of the frenzy surrounding the filming of *A Hard Day's Night*, a reporter on the set described him as "miraculously relaxed." When I spoke to him 17 years later — in his Beverly Hills office, shortly before the film's 1981 re-release — he seemed confident that the film would win a vast new audience.

* * *

Q: *Why did UA choose you for the assignment of producing a Beatles film?*

A: I had a no-nonsense reputation, and I'd produced several comedies in England that were high-quality and low-budget. You've got to remember that the Beatles were not a high priority for UA: the music division was interested in the soundtrack album. For me, as an independent producer, the prospect of making a half-million-dollar film with these four delightful young men was very attractive. But first I had to persuade the group to make the film. And to do that I had to assemble a good team.

Q: *How did you start?*

A: In a way, the story really begins with *The Mouse That Roared*. You know, the biggest gratification a producer can get is discovering new talent. That's how I felt when I fought to get Peter Sellers into *The Mouse That Roared* and it became his biggest success up to that time. When I was preparing the sequel, *The Mouse on the Moon*, Peter had already gotten too big for me to use. But he asked me, "Is there anything I can do for you? Do you need a director? What about Dick Lester?" Lester had directed Sellers and the Goons [the comics of the British *Goon Show*] on TV and in a short, *The Running, Jumping and Standing Still Film*, and I set up a screening of a musical quickie he'd made called *It's Trad, Dad*. I could see he knew how to cut a film and make it move. He directed *The Mouse on the Moon*; the year it came out UA asked me to produce the Beatles film.

When I told Dick about it, he got very excited — he knew more about the Beatles than I did. He said, "I'll do it for nothing." I said, "We'll *all* do it for nothing — it's a very low-budget film." The Beatles knew that I'd produced comedies and had worked with Peter Sellers. They wanted to know what Dick Lester had done. I told them that he worked with the Goons, and they said, yeah — get Lester. The Goons, you see, were as important to them as Monty Python is to young people now. John was very particular and businesslike; he took out his address book and asked if Dick could meet them after a BBC radio show. We dashed across London on a rainy day in the winter of '63, fought our way through the fans, and had some awful English tea with the Beatles in the BBC canteen. It went well — Dick was charming, he told good jokes.

Q: *How did you find the writer, Alun Owen?*

A: He was a stroke of luck. We didn't have a script at the start, only a few ideas about the kind of film we wanted to make and the kind we didn't want to make. I thought we could finesse the deal on Dick's talent and my powers of persuasion. But the boys insisted on seeing a script. Brian Epstein called to tell me that they thought Alun Owen, a TV writer who came from Liverpool, would be a good choice. He was a kitchen-sink TV dramatist — he never did comedy before — but he was a brilliant writer. At first, we couldn't get him; he was tied up working on a musical with the man who wrote *Oliver!* [Lionel Bart]. We interviewed dozens of other writers; they all had terrible, trendy ideas, like having the Beatles travel around in a trailer full of gadgets. But then Alun's show was postponed; I called him, his agent called me, and Brian Epstein called a press conference to announce the film. I imagine Paul McCartney, who was dating Jane Asher at the time, a good, working actress, might have insisted on the importance of a script. We began shooting in March '64, premièred in London on July 7, and opened in New York five weeks later.

Q: *Is it true that UA offered you a bigger budget and you turned it down?*

A: After the Beatles hit it big in the US, United Artists in effect said, "Look — you don't have to kill yourself to meet this budget." But I planned this movie to the bone. We had a brilliant screenplay and a talented director and I would be on hand all the time. I didn't see where we needed any extra money. We could have used it to shoot in color, but black and white was right for the story. We always wanted a look of heightened actuality. We didn't want to cast any stars; we already had terrific actors. Perhaps Dick might have wanted more time. But with only a six-week shooting schedule he could keep up an incredible level of energy. He's one of the rare directors who's talented and economical as well.

Q: *These days Australian and English movies are sometimes dubbed to make their dialects understandable. Was there any pressure to do that for the Liverpool dialect in* A Hard Day's Night*?*

A: I never considered it. When the manager is disciplining the boys in the dressing room and Ringo says he feels like doing a bit of work, Paul says, "Oh, listen to teacher's pet," George says, "You crawler," and John says, "He's betrayed our class." I don't think many Americans get "you crawler," which is their slang for a goodie-goodie, but the rhythms get them laughing anyway. When I brought the film to LA in 1964, my friends — people like Eddie Anhalt [screenwriter of *Becket*] and Dan Taradash [screenwriter of *From Here to Eternity*], all older writers and directors who didn't know much about the Beatles — asked me to set up a screening. They didn't want to see it with all the screaming kids in the theater. Afterwards, people told me that they didn't understand a fucking word, but the movie was hilarious anyway, because of the tone and the texture.

Hollywood filmmaking gets so corporate. But when Dick and I discussed who we wanted to work with on *A Hard Day's Night* and *Help!*, we thought of which cameraman could do the job and be the most fun, or which actors would really enjoy the Beatles and get along with them. That sense of enjoyment has got to stem from the top. And the Beatles themselves were such honest, no-bullshit guys that they'd shake any sour apples out of the basket. □

(A portion of this interview appeared in Rolling Stone *in 1981.)*

Becca Lish and Richard Kneeland: the doctor will see you now.

Anarchy in the UK

No ifs, ands, or butlers

by Skip Ascheim

WHAT THE BUTLER SAW, by Joe Orton. Directed by Peter Gerety. Set designed by Robert D. Soule. Lighting by John F. Custer. Costumes by William Lane. With Richard Kavanaugh, Richard Kneeland, Cynthia Strickland, Becca Lish, David P.B. Stephens, and William Damkoehler. At the Trinity Square Repertory Company, Providence, through September 2.

To begin with, there's no butler. Joe Orton's last and, many think, best play (finished a month before the 34-year-old Englishman was murdered by his lover, in 1967) chronicles an eventful few hours in the life of an ordinary psychiatrist, the unassuming head of a mental-health clinic. A government inspector, a prospective secretary, a hotel bellboy, a police sergeant, and the doctor's promiscuous wife all scramble madly and repeatedly through his office, but no butler appears. Orton's arch title — referring, perhaps, to what the butler (that is, the fly-on-the-wall character) would have seen if he'd been there — draws attention to the theater audience's privileged, all-encompassing perspective, so different from the parochial view we take of our own everyday dramas. *What the Butler Saw* revels in human self-absorption; it pictures life as a series of collisions among personal scenarios that overlap haphazardly at best. Only the butler gets to enjoy the resultant lunacy.

Dr. Prentice, the psychiatrist, is interviewing comely young Geraldine Barclay for a job as his secretary. Since his wife is away ("attending a more than usually lengthy meeting of her coven"), the oversexed shrink decides to try a little hanky-panky with the irresistible ingenue. While he appraises her qualifications she tells a strange tale of a recent gas-main explosion in which her step-mother was killed and a nearby statue of Winston Churchill was destroyed as well: "Parts of the great man were actually found embedded in my step-mother." Prentice finally persuades her to submit to a physical examination, so she reluctantly disrobes and climbs onto the (oversized) consulting couch, which is conveniently fitted with a wrap-around curtain. Robert D. Soule's otherwise exemplary medical-office setting on Trinity Rep's cozy downstairs stage is overindulgent in this one detail: Orton's plain couch has become a huge bed draped in hot-pink velvet and garnished with pink satin pillows. A brass Cupid on the wall compounds the sin, establishing a coy, mincing tone that departs drastically from Orton's. Despite the recurrent hilarity in both plot and language, the authorial attitude is icy. He treats the mental-health establishment, with its inhumanity and its authoritarian hierarchy, without mercy, whereas too often Peter Gerety's polished but overwrought production, all shout and no whisper, dulls the attack by equating farce with caricature. On another plane, Orton is casting a rueful gaze on our propensity to surrender to authority of whatever sort; this dimension is out of reach at Trinity.

But to the story: no sooner has Prentice coaxed Geraldine onto the couch than his wife unexpectedly returns. He has to hide the naked nymph behind the curtain while trying to get rid of his tipsy spouse, who, having spent the night in a hotel being molested by a bellboy, is wearing only a slip under her fur coat. Spying Geraldine's ill-concealed dress, she takes it for one of her own and puts it on, stranding the girl without a garment. The wife's improbable ignorance of her wardrobe is one of the play's few weak links, and Cynthia Strickland's Mrs. Prentice is not drunk enough at this point to make the mistake work; she's too busy posturing for style. (Later, as the character is further lubricated by whiskey, the actress loosens.) From this simple complication flows all manner of mayhem, during which Geraldine pleads with Prentice to make a clean breast of it; to the innocent, honesty seems the obvious way out, but the devious doc hopes to escape through guile. And at Trinity, it's no wonder: Becca Lish's Geraldine protests her plight in a shrill, raspy voice too irritating to listen to.

The plot is thickened by the bellboy, who's sought by the cops for debauching a bevy of schoolgirls, and a pursuing policeman, who's also looking for Geraldine and the missing private part of Winston Churchill; things are brought to a boil by the officious, pretentious, and utterly mad Dr. Rance, Her Majesty's

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The parent trappings

by Carolyn Clay

BABY. Music by David Shire. Lyrics by Richard Maltby Jr. Book by Sybille Pearson (based on a story developed with Susan Yankowitz). Directed by Richard Maltby Jr. Musical staging by Wayne Cilento. Set designed by Alison Ford. Lighting by Sid Bennett. Orchestration by Jonathan Tunick. Musical direction by Allen Cohen. With Edie Adams, Don Stewart, Antony Alda, Leslie Denniston, Richard Ryder, and Danielle Striker. At the North Shore Music Theatre, Beverly, through August 25.

Is there a doctor in the house? Or maybe a midwife? It might help if there were, since roughly half of the dramatis personae of *Baby* are about to give birth, and you wouldn't trust the only physician in the show to deliver anything more delicate than a punch line. (That he does with alacrity, bluntly informing a would-be dad with deficient sperm that "you're shooting blanks.") But sad to say, probably not even Fernand Lamaze could heal the touring production that winds up its summer peregrinations (and provides *Baby* its with its Boston-area première) this week at the North Shore Music Theatre. The show, which stars Edie Adams, doesn't need an obstetrician; it needs an art transplant — and, at the North Shore, someone to perform euthanasia on the ailing sound system.

Baby, a modest Broadway success that was nominated last season for seven Tony Awards (including Best Musical), is an old-fashioned, sweetly explicit show about the joys and tribulations of gestation. With pregnancy, of course, getting there is half the fun, and this is less a concept musical than a conception musical. Like most yuppies hell-bent on having children, it looks no farther into parenthood than birth and is, in fact, less about kids than about couples — three in all — and how the idea of a baby fits into their various pockets of self-absorption. Lizzie and Danny are college students starry-eyed over the romantic rendezvous of their genes; the hitch is that he, a punk rocker and budding composer, believes that nuptials should precede the blessed event, whereas she, a modern child-woman determined to give up nothing, maintains that "marriage turns brilliant women into wives." Pam and Nick are a gung-ho athlete and a college coach who, despite a love life that ripples like their muscles, are better at making baskets than babies; eventually they're subjected to a sexual regimen that includes, among other pre- and post-coital indignities, her lying on her back with a basketball between her knees while he reads aloud from *Moby-Dick*. Finally, Arlene and Alan are a middle-aged pair, with kids in college, who get ambushed by conception on their champagne-sodden 20th anniversary; the news comes as a relief to him, since he's more comfortable as Ward Cleaver than as Casanova, but it thwarts her yen for hot nights in the empty nest.

All this is formulaic, to be sure, with the three women meeting (natch) in the obstetrician's office. And if you think that's obvious, wait until you see the number in which the men, all of whom are on a softball team, bellow a funky ode to fatherhood from the dugout while brandishing their big, hard bats. Even the show's implicit feminism seems calculated, what with Lizzie rather than Danny shunning marriage and Pam and Nick's infertility chalked up to him instead of her. Naturally, abortion is never more than obliquely considered, this being a "truly romantic story" in which "sperm meets egg" and they live happily ever after. *Baby*, though it makes fun of its own glossy naïveté in such numbers as "I Want It All," takes the attitude that no question or situation is so tough it can't be softened with lotion and powder and song. And what charm the show has lies in its savvy romanticism and in the saucy Shire/Maltby score that mixes love ballads with Hamlischy oomph. (One song, "Two People in Love," sounds suspiciously like "They're Playing Our Song.")

Alas, on opening night at the North Shore Music Theatre, the music was augmented by static and what sounded like ripping Velcro. Really, it was so awful John Cage would have been begging for a dose of Rodgers and Hammerstein. Were it not that Edie Adams has at this late date in her career a voice more quavery than rich, the malfunctioning sound system might have been unplugged to the relief of all. Certainly Danielle Striker, who as Lizzie has her share of the best songs (including the obligatory anthem to uterine mystery, "The Story Goes On," and the snide "The Ladies Singin' Their Song"), could have been heard at the South Shore Music Circus in Cohasset, her full-bodied sound whizzing down Route 128 like an unmarked police car. Robert Preston look-alike Don Stewart, whose Alan is both grizzled and boyish, and Richard Ryder, whose Nick sports sagacity and confidence like biceps just starting to atrophy, also have easy, commanding voices; Stewart's menopausal ballads and Ryder's slinky contribution to "Baby, Baby, Baby" are like good soldiers marching through a mine field of amplification.

Only Adams and Antony Alda, who plays Danny, appear to require miking; the latter's voice is appealing but in duets with Striker comes off like a tender-hearted spider being devoured by its mate. Still, Alda, applying a rock-and-roll veneer (dressed for a job in a spastic punk band, his Danny looks like a gyrating Yield sign) to a Paul Anka "Having My Baby" core, threatens to give brother Alan competition at the male-sensitivity Olympics. And Leslie Denniston, who as Pam is depressive about conception but manic about most everything else, gives us a woman athlete as cute as a Chris Evert tennis dress. Denniston and Ryder, playing the least glibly developed pair, and with the most poignant problem and the raciest scenes, also have more opportunity to flex their acting muscles — when they aren't clowning their Nikes off in "Romance," vamping each other in a pink peignoir that, pulled up to pouty lips, seems to molt in their mouths.

Frankly, though, it's difficult to judge this production fairly on the basis of its limp showing at the North Shore. There the most interesting revelation was that the conservative middle-aged (and up) audience, enraged earlier in the summer by the tepid *I'm Getting My Act Together and Taking It on the Road*, gave it a civil reception, proving perhaps that form can be more threatening than content. And certainly *Baby*, for all its sperm und drang, is complacent at heart, advocating long-term romance and hummable tunes. The touring Edie Adams package boasts direction by lyricist Richard Maltby Jr. and musical staging by Wayne Cilento, who did the same honors on Broadway. But the production was intended for a proscenium theater and has played same — until it got to Beverly and had to be hastily adjusted to the 1800-seat arena. Certainly the choreography suffers; and the orchestra has been either wrongly placed or miked in such a way that its sound does not blend with the singing. Moreover, Adams, her hair a nest of spun honey and her costumes a medley of beribboned tents, hobbles through her part as if the mere befogged echo of *Wonderful Town* and *Li'l Abner* might constitute a performance. At one point, for reasons unknown, she lapses into a Southern accent. I half expected her to throw up her hands like Prissy in *Gone with the Wind* and squeak, "Miz Scarlett, Miz Scarlett, I don't know nothin' about birthin' no *Baby*." □

Robin Batteau and David Buskin: what the crowd needed most of all

Music

Acoustic research

Post-folkies on cruise control

by Jon Herman

The relationships between folk- and pop-music encampments have often been marked by petty social and artistic tensions, a whole history of ironies. By definition, folk music emerges from and appeals to the common people; like epic poetry or handicrafts, it is handed down through oral transmission, constantly being adjusted to cultural and political needs. But in the face of the last half-century's inventions, as the culture industry subsidized progressive homogenization and universal accessibility, many stalwart folkies grew unhappy with the various departures from traditional lineage. Emphasis turned to folk tunes in their frozen, archaic form, usually those with anonymous or obscure authors and boasting of their distance from the popular mainstream. Folk music thus evolved into an esoteric phenomenon; during the revival of the early '60s, purists lamented that Peter, Paul and Mary had angled too far from pristine structures and were pandering to audiences at a base, commercial level. And before critics and other sophists could explain why Bob Gibson and Hamilton Camp were reasonably authentic whereas the Kingston Trio were not, folk music fell from national grace. In the years to follow, all acoustic music — from Judy Collins to the Boys of the Lough — became identified as "folk music," complete with its own minority pop culture.

These days, the distance between folk and pop can be measured by contrasting the caricatures: the self-righteous, politically correct, vegetarian, co-counseling Passim patron vs. the irreverent, apolitical, carnivorous, cut-the-shit, hedonistic Rat-goer. Of course, may belong to neither stereotype and so are trapped by musical and social conflicts of interest. What happens to folkies who like to dance and hate mint tea? How about rockers who can't stand loud music, cheeseburgers, or cigarette smoke? In the past, folk rockers (the Byrds, McKendree Spring), soft rockers (James Taylor), and punk folkies (Steve Forbert) did the mediating; at present, there is no one with a clear claim to the middle ground. But it does exist, as Water Music Cruises acknowledged recently when it produced a Cabaret Jazzboat with two acoustic bands: onetime fringe rockers David Buskin and Robin Batteau and former New York new-wavers the Washington Squares.

Boarding the stage on the Jazzboat's upper deck, Buskin and Batteau had none of the wholesome look of coffeehouse folkies. Although they were overtly self-mocking, their appeal was atypically sexual: svelte, boyish-grinning David Buskin glowed like a lighthouse on the water; dark-skinned, exotic-featured Robin Batteau unbuttoned his shirt just before grabbing his guitar. And opening with a hard-strumming, droning-bass-lined "Motorcycle" and the polyrhythmic "I Should Be with You," they gave flannel-shirts the visceral, sensuous folk stars they had secretly dreamed of. Their smooth pop sensibilities date back to the late '70s, when hippie solo performer and erstwhile Mary Travers sideman/tunesmith Buskin joined Pierce Arrow, an abortive singer/songwriter supergroup (featuring Jeff Kent and Doug Lubahn) in the Eagles/Souther-Hillman-Furay tradition. Also enlisted was Batteau, another struggling veteran of various solo and duo gigs. With the collapse of Pierce Arrow, Buskin and Batteau left rock and roll older, balding, but wiser and brought a loquacious, sometimes trenchant satirical edge to a new folk/pop hybrid. As a duo, Buskin and Batteau engage in easy pop stage posturing, yet they clearly love the rhythmic-and-bluesy music that they mock. They slapped out an acoustic "Rockin' Robin," bounced back with "Annette," a cheeky love letter to Annette Funicello ("You'll always be my blanket bingo queen"), and lampooned Harvard Square intelligentsia with "The Cambridge Blues."

All the while, though, their complex, contrapuntal harmonies blurred Buskin's

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Cellars by starlight

Last rows of summer

by Sally Cragin

War is peace, freedom is slavery, and the Summer of Glove is nearly over. But just in case your only recollection of 1984's midseason is that concert you didn't see, rest assured that the streets are hot for reasons other than the weather. This summer lots of new bands made their vinyl débuts, either on compilations or under their own steam; and the records have been of hearteningly high quality. This summer was also the season of the vets — either those with new ideas (Birdsongs of the Mesozoic, Girls' Night Out) or old hands who shinnied up the rope as if there were flames underneath (the Neighborhoods, Robin Lane, the Lyres). If there weren't any new genres to dig into, there were a lot of familiar faces and attitudes. The sardonic self-absorption that inspired Keith Richard and Mick Jagger to pen "Starfucker" more than a decade ago may not have outlasted the Me Generation, but you'd never know it to listen to the Blackjacks' invigorating début, *Basic Blackjacks* (Homestead Records).

This power trio is fronted by guitarist/singer Johnny Angel (ex-Thrills), who spends his odd night upstairs at the Rat in an outrageous lounge act, the Swinging Erudites. Their repertoire includes très glitz covers of "Anarchy in the U.K." and "I Wanna Be Sedated." So if Angel has an appetite for rock-and-roll silliness, he still cuts down frigid females like "The Generic New York City Woman" or the white girl who foolishly rides the "Junk Train." This last is a lusty blues thumper, with slide guitar and Michael Langone's mouth harp swooping down on the hapless needle Nellie. "Junk Train" twists as tight as a tourniquet — and on stage Angel directs his boys with the single-mindedness of Monoman plucking his Lyres. But if Monoman eschews all rock and roll postdating psychedelic-basement styles, the Blackjacks revel in glitter's smugness, thumbing their noses at everybody just to raise hell — or enter one. And as the New York Dolls showed us, it's a danceable pit — just take the "Blackjacks' Manifesto (The Sweet Smell of Flowers)," a refreshing burst of pique. It starts out with a homage to the off-kilter riff of the Beatles' "Taxman" that Angel streamlines to a muscular guitar line And the chorus is pure anthem, an exultant bellow of "Motherfuckers! Don't tell me what to do!" Obvious? Sure, but as forthright as anything Johnny Thunders has been rasping out for the past half decade or more.

But whereas Thunders is cracking a whip, the Blackjacks are content to crack jokes. For example, "Generic New York City Woman" who's "got a PhD in the Inhumanities and a mile-high opinion on everybody" is just too funny to strike me as being anti-female. Angel knows as well as any *Tonight* one-nighter that self-depreciating humor is easier swallowed when society's faults are summoned in the same breath as the victim's foibles. In the boogaloo-batty "Demon Lover," Angel introduces himself as a "leper in leather" and points out that "Everybody's drinkin' from the slumming cup/That's why Kennedy's kids are out shooting up." Or take "My Hometown," an aggressive if mock-mournful ballad (the lyric sheet reads "Solo, Chorus, Bridge"). But sarcasm isn't by-the-way

DAVID BRADLEY

Willie Loco Alexander: I loves you Diane.

for Angel (whose home town is suburban Wellesley). No one else could play savage and seer with such sophistication — or enthusiasm.

Willie Loco Alexander offers up his own half dozen songs on *Taxi-Stand Diane* (New Rose), and the title track is as slyly observant as the happenings on "Mass. Ave." There's at least as much verisimilitude, too. Diane may be in high school, and waiting on the curb with a cup of coffee in each hand, but she's got some direction. She wants "a cab-driving man and she knows all his haunts." In Alexander's gruff rap, Diane (who's reportedly a Cape Cod girl) achieves a mythic stature, not unlike Grand Funk's "sweet sweet Connie," who operated a service station for another American band. Brandon Pritchard anchors the number with an up-and-down walking bass line, and sessionman Billy Loosigian chips in funky guitar accents — the aural equivalent of a skeptically lifted eyebrow.

Even so, Alexander's nom de guerre is in no danger of being changed from "Loco" to "Sly." The next number is an eccentrically bombastic cover of the old tearjerker "Dream." Talk about a (Joan) Jett-propelled production — the tempo is slowed to a crawl, but Loosigian picks off those echoey heavy-metal one-chords with casual aplomb, even rippling an Eric Clapton-splendent guitar solo midway through. Alexander's creative imagination is in its semi-annual flower with songs like the hard-whispered "Telephone Sex" (lyrics courtesy of this paper's personals) and "Walkman Woman" (Loco breathes heavy for the stereo-typical gal), in which Michael Day inserts a tortured tenor sax solo. There's the by-now obligatory paean to a failed rock star, "Just Another Fool," and the Rockin' Robins (Ellie Marshall and Beth Harrington) coo a blithe back-up on this funky damnation. Actually, the number that surprises most is "So Innocent," a

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WBCN'S MOST PLAYED ALBUMS

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON	LABEL
1	1	PETER WOLF	*Lights Out*	4	EMI
3	2	THE CARS	*Heartbeat City*	21	Elektra
2	3	BRUCE SPRINGSTEEN	*Born in the USA*	8	Columbia
7	4	PRINCE	*Purple Rain*	4	Warner Bros.
4	5	RATT	*Out of the Cellar*	3	Atlantic
9	6	TWISTED SISTER	*Stay Hungry*	7	Atlantic
—	7	THE FIXX	*Phantoms*	1	MCA
5	8	BILLY SQUIER	*Signs of Life*	4	Capitol
8	9	COREY HART	*First Offense*	4	EMI
13	10	JOHN WAITE	*No Brakes*	5	EMI
6	11	FACE TO FACE	*Face to Face*	16	Epic
17	12	THE PSYCHEDELIC FURS	*Mirror Moves*	14	Columbia
10	13	QUIET RIOT	*Condition Critical*	4	Pasha
11	14	ELVIS COSTELLO/ATTRACTIONS	*Goodbye Cruel World*	8	Columbia
14	15	WANG CHUNG	*Points on the Curve*	13	Geffen
18	16	THE GO-GO'S	*Talk Show*	16	IRS
12	17	BOX OF FROGS	*Box of Frogs*	3	Epic
22	18	SCANDAL	*Warrior*	2	Columbia
24	19	ROD STEWART	*Camouflage*	8	Warner Bros.
23	20	RUBBER RODEO	*Scenic Views*	8	Polydor
19	21	THE STOMPERS	*One Heart For Sale*	3	Polydor
—	22	LINDSEY BUCKINGHAM	*Go Insane*	1	Elektra
20	23	CYNDI LAUPER	*She's So Unusual*	31	Portrait
16	24	JEFFERSON STARSHIP	*Nuclear Furniture*	4	RCA
15	25	VAN HALEN	*1984*	34	Warner Bros.

BOSTON'S MOST PURCHASED ALBUMS

1	1	PRINCE	*Purple Rain*	6	Warner Bros.
2	2	BRUCE SPRINGSTEEN	*Born in the USA*	9	Columbia
5	3	TINA TURNER	*Private Dancer*	7	Capitol
—	4	PETER WOLF	*Lights Out*	1	EMI
3	5	HUEY LEWIS AND THE NEWS	*Sports*	42	Chrysalis
7	6	THE CARS	*Heartbeat City*	21	Elektra
4	7	THE JACKSONS	*Victory*	5	Epic
9	8	LIONEL RICHIE	*Can't Slow Down*	45	Motown
6	9	RATT	*Out of the Cellar*	8	Atlantic
16	10	CYNDI LAUPER	*She's So Unusual*	17	Portrait
—	11	BILLY SQUIER	*Signs of Life*	1	Capitol
8	12	TWISTED SISTER	*Stay Hungry*	4	Atlantic
10	13	VAN HALEN	*1984*	23	Warner Bros.
12	14	VARIOUS ARTISTS	*Ghostbusters* (Soundtrack)	6	Arista
11	15	STEVIE RAY VAUGHAN/ DOUBLE TROUBLE	*Couldn't Stand the Rain*	5	Epic
19	16	BILLY IDOL	*Rebel Yell*	8	Chrysalis
—	17	SCANDAL	*Warrior*	1	Columbia
13	18	ELVIS COSTELLO	*Goodbye Cruel World*	6	Columbia
—	19	JOHN WAITE	*No Brakes*	1	EMI
17	20	R.E.M.	*Reckoning*	13	IRS

WBCN'S MOST PLAYED SINGLES

THE BEATLES	*Leave My Kitten Alone*	Capitol
RAY PARKER, JR.	*Ghostbusters*	Arista
JULIE BROWN	*I Like Em Big and Stupid*	Bulletz

WBCN'S MOST PLAYED LOCAL MUSIC

THE BLACKJACKS	*Dreamin' of Saturday Again*	Homestead
GARY SHANE AND THE DETOUR	*Man and Machine*	Pure and Easy
THE SCHEMERS	*I Want Some Fun*	Bug Bubble

WITH A BULLET

Selected by Mark Moses *Boston Phoenix* Music Maven

Best of Slave (Cotillion) — Slave

This greatest-hits compilation of these movers and shakers of midwestern funk is even more of a tease than such corporate affairs usually are. Not only does it raise the inevitable questions of song choice, but it also favors the 7-inch versions of songs whose coiled rhythms need their album-length takes to unfurl fully. Giving us only 3:20 of 1981's "Snap Shot," *Best of Slave* deprives us of the song's crucial seduction monologue in which the song's love man envisions himself as a commanding fashion photographer even though the only models he's ever seen are in 2-D. But despite its stinginess, *Best of Slave* catches enough of Slave's everyman boasting and slow-motion, bass-thudding riffs for newcomers who never latched onto their regular-release LPs. Bassist and occasional drummer Steve Arrington, whose departure from this Dayton band has drained its last two LPs of vigor, ranks as one of the most idiosyncratic main men of big-band funk with his hide-and-seek, iced-up vocals and the non-stop invention of his bass hooks. When he's fronting the band, Arrington and Slave give us something unique in R&B: rather than going for the quick, brutal hit-and-run, their languorous beats and possessed vocals trace out the fears behind the boasts ("Wait for Me," the voyeuristic "Watching You"). This is funk heard from a farther room, its pleas distorted and softened, its riffs turned discursive and covert. *Show Time*, which contains "Snap Shot," "Wait for Me," and "Steal Your Heart" at full length, and Arrington's 1983 solo album may give us a more detailed picture of these reluctant supplicants, but *Best of Slave* is the place to start, even if only by default.

live and on record

ROMEO VOID: SOMETIMES SAY SOMETIMES

On Romeo Void's titillating 1981 début album, *It's a Condition*, singer/lyricist Debora Iyall came off like a feminist Dirty Harry out to clean up the mess left over from the singles-bar '70s: she swore off "the false attitude of love," boasted that nobody could take care of her like herself, refused to play dainty and demure ("I'm too big for a girl/When I smell, I reek"), and methodically stomped callous sexual advances ("He shoved my face down/I gave him my left knee"). But despite her rich language and her petulantly humorous alto, there was something creepy and pathetic about the way she turned independence into a vigilante's weapon to avenge some mysterious Big Hurt. When on "Talk Dirty (to Me)" she got dolled up to cruise for a one-nighter, purring (like a panther), "Leave the light on/Then the moths come," you hoped that any punk who wandered across her path had the sense to ask himself whether he felt lucky.

Iyall's magnum mouth hit the bullseye on the band's 1981 EP, *Never Say Never*. The title track ("I might like you better if we slept together") was a boot-quaking wail of burned-out, fucked-out, post-punk despair inflated to anthemic proportions by saxophonist Benjamin Bossi's warped-polka riff and hellish cackling. But what do you do for an encore after "Never Say Never" when your stock in trade is soured romanticism, thorny pride, sexual contempt, and self-loathing? Iyall had used up all her ammo; the band rode "Never Say Never" into another year, kicking off its second album (its first for CBS), *Benefactor*, with a truncated, PG-rated version of the song that had by then become a dance-club and MTV hit. The rest of *Benefactor* was a backslide. The dry, industrial funk of guitarist Peter Woods and bassist Frank Zincavage was unimaginative, the melodies were unmemorable, and Iyall's fixation on her romantic malaise had become repetitive and claustrophobic. She sounded more than ever like a self-absorbed poet/artist (which she once was) messing with rock and roll; she got the intonations right but missed the fellow feeling entirely. And except for the effusive Bossi, the band played with the formal precision of those for whom rock is a second language.

With their latest album, *Instincts* (Columbia), their first in two years, Romeo Void needed to make a decisive move if they were to reclaim an audience asking, "Gee, whatever happened to that group that sang 'Never Say Never?' In radio-hitmaking terms, they've succeeded. Produced by David Kahne (with whom the band hasn't worked since *It's a Condition*), *Instincts* is Romeo Void's most poppish record; the stinging slap of new drummer Aaron Smith whips things along, the guitars are gutsier and more prominent, and Kahne has helped the band write four persistently hummable tracks. But *Instincts* remains a curiously unbeckoning album. Iyall's flat lyrics for the lovers-in-combat songs "Just Too Easy," "Say No," and "Your Life Is a Lie" have none of her old brassy bite, no power to shock or draw us in; on the last song, her taunting avowals of conjugal fidelity ("Your life is a lie next to mine"; "I am what I say I am") are too grossly self-righteous to command sympathy. And with the band's new "love us, please, love us" sound, it's fallen in line with nouveau-mainstreamers like the Psychedelic Furs, INXS, and Red Rockers (another Kahne makeover) — the guitars have just the right touch of distortion, the bass is turned up to 10, the synths wash everything clean. It's all a little too familiar.

Scattered here, though, are four vivid songs in which Iyall depicts the consequences of self-reliance; strung together, they'd have made a terrific EP. On the fiercely rocking opener, "Out on My Own," Iyall looks back to when she was a young girl proud to be an outcast and dropping tightlipped traces of disillusioned independence ("She knew what she wanted/She got what she needed"). On the bass-heavy sashay "Billy's Birthday," she struggles to prevent her solitude from slipping into reclusiveness. The intoxicating single "A Girl in Trouble (Is a Temporary Thing)," Iyall's version of "Girls Just Want To Have Fun," is a celebration of self-sufficiency buoyed by Bossi's limber Jr. Walker strut and Iyall's uncharacteristically sweet vocals. And on the title track, a billowy lullaby, she lets her distrust dissolve and alllows herself the luxury of dependence upon another. This quartet of songs is Iyall's first attempt to talk to and share with her audience. But the moral of her tale could also be the epitaph for the other half of *Instincts*: the problem with self-reliance is that you spend so much time alone.

— Joyce Millman

THE FIFTH ANNUAL NEW MUSIC SEMINAR: ARTISTS ON PARADE

The artists' panel of the Fifth Annual New Music Seminar — held for several grueling days last week in New York City — was the conference's crowning achievement and an imperial sight: lined up on the dais, ready to impart wisdom to 4000 music-biz conventioneers, were James Brown, Lou Reed, George Clinton, Peter Wolf, Joe Ely, Afrika Bambaataa, Nona Hendryx, Madonna, John Oates, Romeo Void's Debora Iyall, Fred Schneider of the B-52's, Andy Hernandez (better known as Coati Mundi), and DAF's Robert Gorl. Oh yes, and the King himself: perched on the far end of the long table was a vulgar clay bust of Elvis Presley.

Lou Reed, tanned and fit in a black T-shirt, spoke articulately about record production and named his favorite new LPs (by R.E.M. and Tina Turner). Joe Ely, serious and pale, discussed computers and music theory ("To some people music is a luxury — it is a necessity to me"). Nona Hendryx and Madonna disagreed vehemently about chauvinism in the macho rock world — Madonna demurely asserted that she "never thought about it." George Clinton offered the dramatic pronouncement that "lawyers and accountants have taken over the industry." Peter Wolf, anemic and frail, wouldn't speak until the audience chanted, "Wolf, Wolf, Wolf"; then he read a prepared statement about music "being judged by the music — not by color." Andy Hernandez claimed he liked to make videos because "Moms gets to see it." No one would talk about drugs or politics, but Afrika Bambaataa, hip-hop's Mr. T., implored everyone to register and vote. The crowd applauded whenever an artist uttered a word, however mundane.

The shining star was the resplendent James Brown — he received a standing ovation from the rock royalty, as well as from the hoi polloi, when he bounded on stage. Lou Reed even gasped, "I've always loved James Brown, and it's a thrill for me to be sitting one seat away from him." Brown answered questions enthusiastically (whether or not they were directed at him), plugged his new duet with "Bam" (on Tommy Boy), essayed a bit of German at the English-less Robert Gorl, led the auditorium in a mutual-admiration cheer, defended the Jacksons, and frequently yelled, "I'm always gonna take the wild shot." A request from the floor brought the trademark bloodcurdling shriek. Then George Clinton begged, "Two splits James, two splits," and Mr. Brown complied — flashy, flexible, and funky as ever. Clinton, chubby and cheery in a running suit, bowed to Brown's pressure and tried three splits of his own, barely lifting himself off the floor. But the moderator — a safari-hatted scenester named Haoui Montaug — inadvertently summed up the proceedings early on when he introduced Elvis Presley's sculptured head: "We don't expect him to talk, but then again, some people don't have to do anything."

— Julie Panebianco

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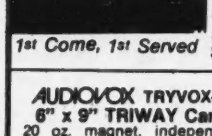

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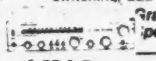

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Wideman

AL FRENCH

Three generations of Wideman's family (he is third from left in back row): its stories are its jewels.

Continued from page 2

mountains was to invent his own postmodernism, for his own purposes, out of folkways. I mean something more sophisticated than using black English for formal purposes, for rhythmic motifs; I mean playing with the notion of the text. The Homewood of the Homewood trilogy is the real Pittsburgh community where Wideman's maternal family still lives after more than a century; and it is this family that constitutes the cast of characters, sometimes under their real names. Wideman's name in the novels is John, and it seems the homeliest thing in the world for our narrator to coarsen himself into existence to play straight man, provide commentary, or deliver a punch line. But at the same time his and other real-life incursions are pointedly disorienting. At the beginning of the *Damballah* collection, Wideman warns readers that the stories are really letters to Robbie in jail; we're eavesdropping on a real life. Like a good modernist, Wideman tears at the fixity of the text, but unlike more aloof disciples, he puts something in its place: his point is not that the text is artificial but that its subjects aren't.

Wideman is interested in telling as a subject, but he locates that self-consciousness in his characters, who do much of his telling for him. In part, *Damballah* is about family stories as a palpably useful factor in his family's survival. The collection starts with a story from the slave past that obliquely shows a new African slave teaching an acculturated one a trick of his tribe: catching fish with language. The African does this by repeating a single, forbidden word — "Damballah," the name of the serpent god, signifying (among other things) that which doesn't change. Then the time frame jumps to the start of this century, whereupon Wideman hauls out the family jewels — its stories, which make what happened matter. There's Aunt May's story of saving the life of Wideman's mother, Lizabeth, by plunging her blue newborn body into a snowbank; and Lizabeth's story of how her daddy, John French, to prove it wasn't lethal, ate the other half of the caterpillar she'd nibbled; and Lizabeth's mother's story about saving John French's life by punching her fist through a window as a warning. Wideman's story, apparently, is the tale of Robbie, his there-but-for-the-grace-of-God convict brother.

Three stories in *Damballah* are about Robbie (fictional name Tommy) — his crime, his punishment. *Hiding Place* focuses on the days after the crime, when Tommy tries to hide out with an old great-aunt, Mother Bess, who lives in isolation on top of Bruston Hill, in the house once occupied by Sybela Owens, the family's slave ancestor who ran away to freedom. *Sent for You Yesterday* drops the Tommy plot but brings in another wanted man, this one from Wideman's grandfather's generation — Albert Wilkes, a piano player who was, actually or symbolically, betrayed by Wideman's father's generation. But Wideman has still more ways to tell the same story. This season's forthcoming *Brothers and Keepers* discusses Robbie's crime and prison life, John's visits, and his most candid reactions, this time in real nonfiction with help from Robbie himself.

Many of Wideman's plots are set in the past,especially the '20s and '30s, but the '40s and '50s, even the early '70s, also have a period feeling, peculiarly nostalgic. Wideman often takes the point of view of old people, who have a special place in these books. That smelly grandfather from *A Glance Away*, John French, becomes one of the most appealing family figures — a strong, humorous, and very sexual man. And the encounter between generations is an important theme. In *Hiding Place*, old Bess finally comes down from her stronghold in the past to help — if not Tommy, then others in his generation. In *Sent for You Yesterday*, the present generation learns to forgive the previous one for its passivity, and in so doing learns something about itself. Messages from the past explain the present in *Damballah*, which begins and ends in bondage.

The detail is, like that in the earlier novels, immensely physical. We're shown damp walls, sticky fingers, sour breaths, worn clothes, and, especially, pain. There are walking infirmities — Bess with her arthritic hand "so pitiful it's just pitiful and nothing to do with you, just a pitiful thing laying there beside a coffee cup, too swollen and crippled to raise up the cup"; one boy's sinuses "like a bucket of soggy grits"; the "evil knot" of pain that is John French's backache. There are enormous everyday physical struggles, like killing walks up long hills on old, bad feet; mental ones like waiting; and emotional ones like keeping the faith. Love, especially family love, and most especially the sexual kind, has life-and-death power here, like food or air. Lost loves are mourned for life: by Tommy, who dreams of his ex-wife with her breasts like two eyes; by old Bess, still hearing the sweet talk of a man dead for years; by Wideman's grandmother Freeda, who stopped walking when her husband died. But family love, and especially the nonsexual kind, can also transform and rescue.

Although their prose is insistently physical, the structure of Wideman's books is often delicate, sometimes startlingly focused. *Hiding Place* is built around the image of hard trips up a mountain to beseech a mountainously stubborn old woman for help, and her final decision to come down, to start over when she's given up for years, is as lumberingly miraculous as the mountain's coming to Mohammed. *Sent for You Yesterday* is constructed as a call-and-response with its own title, but we don't learn that until Wideman has performed a long song-and-dance that brings in Albert Wilkes, Uncle Carl, and an odd fable about an albino child whose black siblings may have killed him. Only then, when Wideman has come to terms with Carl and his entire generation, do we find out that the title is the name of the song playing when he learned to dance from his Uncle Carl. Second line? "And here you come today."

That albino child's father appears in Wideman's first novel, as a grotesque, and Wideman sometimes presents himself as a sort of spiritual albino. The rejected, freakishly white child, set in its intricate story of rejected blacks, creates a haunting image. In fact, Wideman's images of black American life are subtle, often dual — which of course makes sense. One black baby found dead in the snow, another saved by it; a watermelon story about losing faith for good reason, another one about keeping it anyhow; and always, the two brothers, free and trapped in different ways. Wideman's indirectness and delicacy give these images space to pair up or not. He also gives breathing room to a subject so charged with pure pain and rage it needs a careful, respectful touch: the part of black heritage (and white, for that matter, since it implicated us all) that is a question not of race or culture but of the Invisible Man's forbidden souvenir, a piece of chain, the legacy of literal slavery. And it's in his handling of this subject that Wideman executes his most extraordinary feat. He slips it into his gift to Robbie, like a file in a pie. *Damballah* begins in slavery and then, having traveled a century, ends there, with an abrupt, stunning envoi invoking the ghost of the runaway slave ancestor, Sybela Owens. And in a sudden confusion of terms that's like a reconstruction of Sydney Carton slipping into Darnay's clothes at the guillotine, Wideman wonders: if he'd been a slave, would he have run or stayed? Who is Sybela Owens's real heir? John writing this? Or Robbie reading it inside?

For all the love in these three powerful books, there's also an underlying sense of deprivation, a feeling of bone-deep rage. Perhaps that's why, when I read them, I find myself in a kind of rage, too. I care enough to read something difficult, but it has to give me something back. Nothing fancy, just some sense of why what happens matters. If necessary I'll settle, like so many careful readers I know, for trash — mysteries, for instance, which maintain formal integrity while demonstrating some affection for actual readers, if only by pandering to them. So when I find books as big-spirited *and* as formally ambitious as Wideman's, instead of just being grateful, I realize how much I've been missing, and I feel hungry. Why is there so little of this kind of thing? How hard does it have to be ? Please, could I have some more? □

Pym

Continued from page 2

new wife!), but it is also an early indication of how Pym will develop the persona that dominates her novels. By the time spinsters like "Miss Pym" appear in the novels, she is a far less indulgent writer, a far more refined — in all senses — voice.

Her first novel, *Some Tame Gazelle*, offers Pym and her sister Hilary as middle-aged spinster ladies, Harvey as the archdeacon. Begun when she was an undergraduate, it is rejected by three publishers before a revised version is accepted by Jonathan Cape, in 1950. The strength of Pym's conception is already evident here: she's begun to create a believable projection of herself in her 50s while she's still in her 20s. Cape publishes her next five novels but refuses 1961's *An Unsuitable Attachment* — for inexplicable reasons, according to Pymish lore. But Pym understands why: "The Cape list is now certainly different from what it was." The publisher has simply gone all trendy, turning toward Ian Fleming and *Catch-22* and away from Pym's quiet novels.

Pym's response is to keep writing, revising her rejected manuscript and writing two others. She has plenty to do at her real job; since the end of the war, she had been editing the journal and monographs published by the International African Institute in London ("trying to avoid having *two* rather dull articles together, and nothing to put in 'Notes and News' but endless conferences"). Even when no one is publishing her novels about clergy and anthropologists, she's still making notes about them in her working notebooks. She has a wry view of the swinging London that's rushing by her: "I used to like the Beatles once and I still like their songs if I don't have to look at them." She's agonizing over Roberts, but she finally has two peaceful friendships with men, with professor Bob Smith and poet Philip Larkin. Larkin first writes to her in 1961, hoping to review her next novel; in the next 16 years, he keeps recommending her work to other publishers, but to no avail. In 1971 Pym loses her left breast to cancer; in 1974 a stroke leaves her temporarily dyslexic. She retires that year, moving in with Hilary in the Oxfordshire cottage they buy together. It appears she's going to end her days as a spinster living with her sister, going to parochial church councils and doing patchwork, as though her 40-year-old fictional self had come true.

But in 1977 her writing career is reborn. Larkin and Lord David Cecil independently include Pym in their lists of underrated novelists in the *Times Literary Supplement*. That makes the front page of the *Times*, whereupon "a nice girl from Radio Oxford came and asked me a few questions," and within a month Macmillan accepts her latest manuscript. This book, *Quartet in Autumn*, is nominated for the Booker Prize for Literature in November, when the BBC does its Pym documentary. Cape scrambles to reissue her earlier novels, but it's Macmillan that publishes the manuscripts Cape rejected, as well as a last novel Pym hurries to finish before her death, in January 1980.

It's a wonderful story, sad and silly and brave and quietly triumphant at the end. To say that *A Very Private Eye* should have been even better risks being as fussy and pedantic as one of Pym's librarian characters. The index/glossary, for example, is splendid, with biographical summaries and definitions of Britishisms — but these things cry out for footnotes (the text offers no clues about what appears in the index). The connective tissue Holt and Hilary Pym provide is useful but incomplete; they're particularly uneven on identifying Pym's real-life acquaintances with her fictional characters. The worst case of editorial neglect is the decision not to translate foreign phrases. (Pym herself bewails "the agony of not knowing Latin" when reading T.S. Eliot, so it's fairly maddening to read "a line from my favourite poem by Heine . . . *Neuer Frühling gibt zurück.*") One omission seems not negligent so much as wrongheaded: leaving out the shopping lists Pym made in the backs of her

Pym (center) with chums at Oxford: cap and Gaudy

working notebooks. They "may one day provide invaluable source material for social historians," Holt writes, but what about us, who so enjoyed the comic scene in *Excellent Women* in which Mildred broods over her old shopping lists as if they were tea leaves?

The two deepest questions this autobiography raises — Pym's attitude toward sex and toward the Church — probably couldn't have been explored by her sister and her best friend. Here is the need for a detached and burrowing biographer. Just as Pym almost always draws the veil over her characters' sexual activity ("Am I Fabian's *mistress*?" exclaims Prudence in *Jane and Prudence*. "One just doesn't ask. . . . Surely either one is or one isn't"), so she does in her own life. As a 19-year-old undergraduate she records that Rupert Gleadow "had made the suggestion that we should go to bed"; three weeks later she writes: "Today I must always remember I suppose. I went to tea with Rupert (and ate a pretty colossal one) — and he with all his charm, eloquence, and masculine wiles, persuaded . . ." And the editors note "[Here several pages have been torn out]." Well, what about it? It's pretty easy to read between the lines: Pym went and did it and didn't much care for it. Since Gleadow died in 1974, not even the most brazen biographer can ask, "*Did* you deflower Miss Pym after tea?" But a self-respecting biographer would have explored Pym's skittish sexuality and her self-destructive behavior over men more openly than Pym could in her life and art, or her sister and friend can in their editing.

Likewise, an outsider might have clarified Pym's feelings for the Church. Pym's characters always scorn agnostics who feel closer to God in a garden, but she skewers those who object to any intrusion of hard Christian belief into their comfortable church lives: " 'Oh dear, oh *dear*,' whispered Mrs. Bonner loudly [in *Excellent Women*], 'a very interesting sermon, but what a lot of talk about *sin*.' " Pym herself was sometimes impatient about the whole business: "I sometimes think I shall give up going to church for Lent, but have never yet had the courage." She finds life and death "as inexplicable and mysterious as . . . *Tinker, Tailor, Soldier, Spy*," but there's not a word about commending her soul to God. Was the Church only a part of her intricately ordered English life, the best-quality incense as comforting, but only as comforting, as the best-quality sherry?

A Very Private Eye is well worth the time spent, but Pym fans will still demand a biography. There's yet another Barbara Pym novel here: the young American scholar, thrilled at actually working with Pym's papers in the Bodleian, mystified by the distinction between strong China and weak Indian tea, baffled at what to do with an unrequited passion, except, perhaps, to write about it. □

Beatles

Continued from page 5

nonsense conversation in the studio hallway with an actress (Anna Quayle). But the verbal surrealism of the dialogue isn't *his* verbal surrealism, and something in him rejects it. Of the four, he's the tensest, the most recessive. The strongest personality, the strongest singer (his nasal voice had a blade-thin, wounding quality), he gives the screen performance of a man caught while on his way to hide out in a bar.

But if Lester never got at their real core, he nonetheless invented the early Beatles in some sense. *A Hard Day's Night* took the high spirits of their music and the fifth-form wit of their press conferences, plus the Epsteinian image of nice lads in suits, and gave us what Lester was later to refer to as "a four way plug-in personality." This personality is perfectly served by *A Hard Day's Night*'s energy and freshness. At its best it is, like their songs, lyrical and light-hearted. When you think about the excruciating "romantic" teen pictures that preceded it, it seems like a miracle.

With *Help!*, the division between Lester's interests as a director and the kind of attention the Beatles needed if they were to emerge as a real presence on screen breaks into the open. *A Hard Day's Night* had been superficially enough like their experience to seem to be about them; the screenwriter, Alun Owen, a Liverpudlian himself, traveled with and studied them and tried to write for them. But the screenplay for *Help!*, by Marc Behm and Charles Wood (who was later to write the Lester-Lennon *How I Won the War*), gives them less individual focus than they get as cartoon

Continued on page 12

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Continued from page 11

characters in *Yellow Submarine*. *Help!* has itself been called a cartoon, but it's more like *Batman*. The ridiculous plot revolves around the pursuit of Ringo by an Eastern blood cult (the characterization of which should make all those critics whose social consciences twitched at *Indiana Jones* break out in hives), and Lester keeps things jumping from one chase to another. The energy level (frenetic) never changes, and the action is so repetitive that only the differing backgrounds — now Salisbury Plain, now the Alps, now the Bahamas — give us a sense of getting anywhere. Lester can't time gags within a scene — they unravel rather than explode, and he just dashes on, hoping no one will notice. He treats the Beatles like toys. They live in a single dwelling with four front doors (and a dreary place it looks, with its vending machines and its beds all in one room) and have cute personality tags: George is miserly, John reads, etc. They're chubby and tired-looking (and stoned, if truth be told), and Ringo's haircut makes him resemble a beagle. The movie's silliness isn't their style. They were wittier, drier, less extroverted. The film doesn't give them anywhere to go as performers, and they seem bewildered and unhappy.

When they're singing, Lester shoots the Beatles in a surprisingly romantic style, but the musical numbers are generally performed against dully used backgrounds. The exception is "Ticket To Ride," which serves as the soundtrack for a romp in the Alps. Coming from grimy Liverpool and an England of winter rains, none of the four may ever have played in real snow before. The sequence certainly looks that way: the snow seems magical, and they frolic in it with goofy, innocent pleasure. They escape from Lester into this scene as they escaped from the TV studio into the field in *A Hard Day's Night*.

With *Help!*, Lester became what he thought he was too hip to be — one of the people his films mock as exploiting or not "getting" the Beatles. If they seem impersonal, it may be not only because Lester treats them as interchangeable parts but because their minds were elsewhere. He was still depicting them as the four madcap lads; they were incubating the changes that would lead through *Rubber Soul* and *Revolver* to *Sgt. Pepper*. Their presence in the Lester films is, finally, mysterious. They seem too mild to have created the anarchically joyous songs they sing, too ordinary to have shaped the mores of a generation. They lack force.

Oddly enough, the Beatles' mythic selves are captured more fully in *Yellow Submarine* than in any of their other movies — though they appear only in a tag ending and don't even dub their own voices. It's about their admirers' fantasies of them, and the fantasy of themselves that, with songs like "All You Need Is Love," they projected (and may have half believed). The four cartoon Beatles are stylized caricatures of their personalities, but, however naïvely they're conceived, these are more successful than the caricatures in the live-action films. The jaunty, mildly egotistical Paul and the dreamily intellectual John are particularly effective — good dreams about the men who inspired them. The whole movie, with its flowers blooming in our heroes' paths and Alice-in-Wonderland graphic oddness, is a good dream.

The only film sequence that merges the reality and the legend of them is in *Let It Be*. It's not the wonderful rooftop concert, though that's the best musical performance in their movies, but a duet between John and Paul. When *Let It Be* was filmed, in

January of 1969, the oldest of the four of them (Ringo and John) were only 28, but in the movie none of them looks young any more. The contrast with their faces in *A Hard Day's Night*, made less than five years before, is a little horrifying. They're irritable and peaked, sniping at one another. In the middle of these strained goings-on, Paul and John do a version of "Two of Us." The song, with its lyrics describing traveling together and "going home," seems suddenly to be about the two of them, and they sing it face to face at the microphone. Paul, with his thick dark hair and dark suit, is rather elegant; John, hair to his chin, wearing a light purple T-shirt and a black vest (suitless at last), is thin and a little wan-looking. He clowns; Paul laughs at him. They laugh together when they screw up the lyrics. It's the angry soul and the sentimental heart of the Beatles singing in harmony, the dreamer and the craftsman, the Walrus and the Carpenter. They look happy with each other, and you're reminded of how happy their best music always was. After the acrimonious interviews and sordid revelations of the last few years, the mystery of them is finally that up from the middle of all that crap their songs flew so lark-high. □

State

Continued from page 3

surrounded by your peers and you forget what else in the world might matter outside videodiscs and completion-guarantee bonds (or Gorgonzola and baby squash). Ullmann, besides being beautiful and articulate and bright, anchored the whole thing in reality. It wasn't the only glance at the outside world: at the "Computer Graphics" workshop, a panelist declared, "Computers can simulate still lifes on the order of a Coke can or an automobile. They can't yet do human figures or nature, and one wonders whether it's possible." "Or necessary," said someone in the crowd.

Thirty seconds with two conferees

He: "Everyone here says to me, 'What do you do?', and I say I'm a publicist and they just say, 'Yuch!' I mean, I don't know why, and besides which, I'm not just a publicist, I'm a writer, too. But they just always say, 'Yuch.'"

She: "Then don't say you're a publicist. Say you're in public relations."

* * *

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That, of course, is one of Spinal Tap's greatest hits. Speaking of greatest hits, *This Is Spinal Tap* is one in its own right. Now in its 21st continuous week at the Nickelodeon, the film, made for less than a million dollars, has grossed nearly $250,000 at that theater. Boston's done it again: *Spinal Tap* has had spotty success elsewhere, and the Nickelodeon's run is its longest continuous engagement in the country (the movie is also the longest-running first-run film in Boston right now). George Mansour, the programmer who booked it for the Nick, says the crowds are steady and full of people who've seen the movie enough to repeat the dialogue along with Tap members David St. Hubbins, Derek Smalls, *et al. Spinal Tap* might outlast real-life heavy metal in the end. □

Tightrope

Continued from page 4

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Continued on page 14

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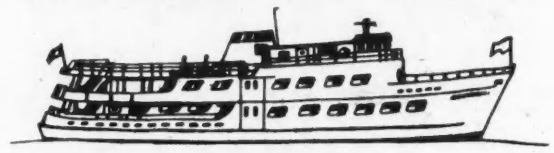

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"Look For The Red Ticket Office."

Continued from page 13

investigations they're useless, and so he has to resort to the scientific evidence provided by the police lab.

Although the obvious explanations for Block's conduct are psychological, the film posits a dramatic opposition between Dionysian and Apollonian impulses. The killer's playground is a dark, intoxicated world illuminated only by red lights, a world of desire set against the bright, unemotional daytime of knowledge. This is the opposition that has plagued Eastwood's detectives from *Dirty Harry* on: Harry has repressed his darkest impulses, whereas his nemeses have given in to theirs. Wes Block, on the other hand, hasn't been able to control himself, and so he doesn't get anywhere until the killer sends a message suggesting a meeting in a whorehouse. At this point Block begins to divorce the killer's feelings from his own, to see him as a separate entity; and when he goes to the whorehouse he begins to gather strength. Of course the killer has no intention of meeting Block — he just wants to provide more temptations. This time it's another masochistic hooker and a gay hustler (he tells Block, "Don't knock it till you've tried it"; Block responds, "Maybe I have"); when the detective resists, he is able to fasten on a target, something outside himself with which to wrestle, a man who commits crimes he would not.

Tuggle, with the help of Eastwood's regular cinematographer, Bruce Surtees, creates discrete worlds of day and night that gradually converge; Block's family and professional lives grow ever closer to his night life, until at the end the killer invades his house. And Tuggle handles suspense very well, making full use of his crowded, vertical-dominated frames. In fact, the frames open up only when Block begins courting Beryl Thibodeaux (Geneviève Bujold), the head of a rape crisis center; he spurns her help at first, but as he comes to terms with his own desires, he is more willing to accept her company. Paradoxically, he can be expansive only when he is most in control of himself. It's as if Tuggle were linking play-acting with etiquette.

Although *Tightrope* resolves the conflicts of its hero, it implies that these battles are never over, that all we can achieve is occasional respites. It's a dark description of life but a sunny prescription for cinema. After all, it means Eastwood can go on giving us movies like this one. □

Thoreau

Continued from page 3

based on drawings by Thoreau. Although making no claims for himself as a visual artist, Thoreau illustrated many of his journal writings with sketches; their blend of observational economy and unforced whimsy suggests a cross between Thomas Bewick and James Thurber. Cage has treated the drawings with the same enlightened indifference he applies to all media, whether visual or aural. In *17 Drawings by Thoreau* Cage superimposed photographically 17 sketches by Thoreau chosen by a computer program he uses to generate chance sequences of information. Done in several different colored inks, with the original scale relations among the images altered by photographic enlargement or reduction, the photo etching that resulted is untrue to Thoreau's intentions in just about every way, though it does convey directly a sense of the shifting coherence of nature that Thoreau described so well in prose. And it actually intensifies the resemblance of Thoreau's drawing marks to natural growths. Rendered unrecognizable as descriptive information, the printed marks come to resemble the dried, pressed plant matter collected by Thoreau and exhibited elsewhere in the show.

Charles Burchfield, Eye of God in Woods *(1949)*

Some of the art most closely related to Thoreau's life and work is the least interesting. Their technical excellence notwithstanding, Edward Steichen's photographs from *The Walden Pond Series* would be relatively boring if they didn't represent things Thoreau himself might have seen, rocks striped with sunlight falling into the shallows of the Pond, a caterpillar curled upon a leaf. Neil Welliver's light-dappled forest views are solid pictures, fascinating in their contrast to Asher B. Durand's treatment of the wooded landscape. But again, the connection between Welliver and Thoreau is almost too obvious to be worth thinking about.

The best pieces succeed as art objects apart from their pertinence to the show's theme. Michael Mazur's triptych *Incident at Walden Pond* is not particularly attractive or accomplished work, but it is a dramatic pictorial moment in a show almost empty of human figures (except Thoreau's, in daguerreotype and ambrotype portraits). In the right-hand panel a woman lies on the ground, apparently injured. Some bystanders minister to her while, in the left and center panels, others give chase to a crazed-looking fellow running toward us. The Pond is visible in the background, and all around sun-dappled trees form an ironically aesthetic setting. Here too, the connection with Thoreau seems more nominal than substantial, but the work has its own virtues.

It ceases to matter whether Thoreau or any other artist was the pretext for the show when you look at pictures as authoritative and big-hearted as Marsden Hartley's *Maine Islands* and Charles Burchfield's *Eye of God in Woods*. Hartley had an amazing ability to make little paintings look vast, in spite of flattening his compositions through constant emphasis on the pressure of the brush against a resistant surface; and his knack for making a big composition out of small elements is evident even in *Rock*, the charcoal drawing on view. The contrast between Hartley and Burchfield — two artists who claimed an almost mystic communion with nature — is fascinating in itself. Burchfield, who was most at ease in watercolor, actually tried to represent the forces of life in nature as visible phenomena. Hartley took an empirical approach, composing his paintings as if he were building a stone wall, his awe expressing itself as respect for natural reality and for the art of painting.

Needless to say, the theme of a relationship to Thoreau or his ideas replaced all critical criteria for selecting the contents of the show; consequently, the work varies quite a bit in quality. All the same, I'm sorry we don't see more thematic exhibitions. Even though this one hasn't quite come off, it was an effort worth making. And the show that has resulted is just the kind of thing one wants to see on a hot summer afternoon. □

Butler

Continued from page 6

asylum inspector. True, the satire is relentless as the inspector unerringly arrives at wrong conclusions, muddying the broth every time he stirs. But Richard Kneeland's manic Rance, packing an ample bag of shticks and topped with a blond, upswept woodpecker tuft, is a figure too ridiculous to fear. Still, no question, he's funny. So is Richard Kavanaugh in a subtler, more appealing performance as Prentice: his loose-limbed shamble and helplessly drifting arms do most of the talking as the situation, trampled by runaway logic, disintegrates inexorably around him.

Saving the matter of the borrowed dress and one or two other trifles, the structure is sufficiently meshed — and on its own terms plausible — to provide the formal thrill of intricate farce. And in this respect Gerety is equal to Orton's challenge: his breathless pace smooths the action without impeding its rush to chaos. Eventually the characters, each convinced of the others' insanity, drive one another bonkers. The situation can be optimistically described as hopeless, whereupon the playwright plunges into literary parody in search of his resolution: the bellboy and the secretary turn out, à la classical romance, to be the Prentices' long-lost children (complete with recognition tokens), and the prime minister's missing member is restored after a Euripidean deus-ex-skylight visitation. Everyone — drunk, drugged, battered, and/or bloody — exits upward in a dazzling apotheosis. Relief is tinged with a desolate irony, but at Trinity only the butler sees it. □

Folk Cellars

Continued from page 7

gauzy voice and Batteau's nasal honk, as each showed off his extraordinary range. And at the other extreme from their clownish theatrics, each betrayed the kind of vulnerable emotional streaks that endears them to folkies. Buskin's private ballads took the form of straightforward love songs ("He Used To Treat Her") and romantic journeys ("Papa, You Were a Sailor"); Batteau reflected an anguished, almost violent stir of passion, from the caustic tale "The Robber" to his erotic tour de force "The Boy with the Violin." Buskin's sentimentality and Batteau's melodrama checked each other: their collaborations often juxtaposed the two distinct stylings, with alternating verses lavering parallel stories, eventually merging into one bittersweet theme. "The Heart of the Audience" relived the rock roller-coaster rides of both men, baring them as romantic, aging performers. "Restless Man," with its hypnotic rhythms and infectious melody, offered vivid snapshots of friends along the highway and caught the uneasiness of leaving them behind. After Buskin's pounding piano arpeggios and Batteau's burning fiddling on "The Boy with the Violin" had exhausted the crowd, Buskin took up his guitar again for a placid, bare-finger-picked encore: his seldom-heard hit for Mary Travers, "When I Need You Most of All."

While Passim regulars Buskin and Batteau were galvanizing hundreds of their built-in followers above deck, the locally unknown Washington Squares were singing their hearts out down below to a paltry few dozen whose reactions ranged from thrilled to disgusted, from mildly amused to emphatically embarrassed. As disillusioned veterans of new-wave bands, Tom Goodkind (US Ape), Lauren Agnelli (Nervus Rex), and Bruce Paskow (Invaders) have targeted (in Goodkind's words) the "conservative children of hippie parents" with a style that combines the garb of the beatniks, the songs of the folk revival, and the sneering disrespect of the punks. With new-wavy rhythmic progressions and screeching attempts at three-part harmonies, they raced through chestnuts that even coffeehouses haven't dusted off in years: "Two Brothers," "Tom Dooley," "M.T.A.," "Samson and Delilah." The Squares have no intention of reaching out to modern folkies — which helps explain the dismal lack of audience enthusiasm. Anchored by Goodkind's flatulent bass voice and Agnelli's dissonant whine, the attempted Peter, Paul and Mary harmonies, though simple and linear, were nevertheless off-key and chalkboard-scratching. The meticulous, grinding rhythms almost compensated for the melodic shortcomings, but the aloof, angry lyrics — "Down with motherfuckers and thieves"; "You better get the hell on out of here" — were aimed at some wholly imaginary neo-beat audience. Buskin and Batteau's barbs at the smug piety of the folk scene and the mindless libido of the rock scene were cut with pungent self-parody; by contrast, the Washington Squares simply took potshots at any convenient target, relying heavily on their physical incongruities and obvious humor (on "M.T.A.," Charlie's wife hands him a Fenway Frank). The view from the coffeehouse suggests that David Buskin and Robin Batteau just might break through the folk/pop barriers; the Washington Squares seem more likely to break down. □

Continued from page 7

love song to a recent flame that Alexander emotes with uncharacteristic stoicism. His keyboard playing is all staccato, a brace of repeated eighth notes. But Alexander has got the Lou Reed back in his throat — how else could you pull off lines like "I wanna be your papa/I wanna be your mama," without sounding, uh, childish. Then again, Lou Reed is enduring his own romantic self-reflections these days.

* * *

As of the August *Boston Rock*, editor-in-chief Greg Reibman makes his farewells to the four-year-old publication in order to pursue the pleasures of freelancing. Publisher Mike Dreese has decided to change the magazine's format — the name remains the same, but *BR* is going to be more of an industry sheet, a *Billboard* for the partially franchised. It's a trend that started with the success of the magazine's Top 99 sheet ("Indie 99") and has grown to include national booking guides, surveys of college radio, and coverage of the ever-growing indie market. (The New Music Seminar was accorded two full advance features.) Dreese explains *BR*'s shift in emphasis in his "Publisher's Notes": "*Boston Rock* plans to play an active part as an information vehicle in the further development and maturation of the new music industry." "Industry" meaning everything from Arf Arf to Jem. Sounds like more networking to me. Just go easy on the multiple charts, guys.

* * *

ODDS & ENDS. Speaking of leaving the home base, congratulations are in order for pop prodigy Gerard Cosloy, who'll be leaving the Bay State for New York as the new president of Homestead Records. Among the Bostonians he plans to lure south are the Dogmatics and the Flies (now broken up). *Conflict* will persist on a bimonthly basis, albeit from the Big Apple, with Pat Amory acting as the Boston correspondent . . . For those of you staying in town, there's 'Til Tuesday and Gary Shane and the Detour at the Channel on Saturday, August 25; same night the Turbines play Johnny D's . . . Sunday the no longer Violent Femme Gordon Gano is at the Rat with his new band, Mercy Seat . . . Wednesday is reunion night at the Rat, with attractions like Thrills, Unnatural Axe, Pastiche and Willie Loco Alexander; same night Duke Robillard is at the Jam and Warren Zevon skulks into the Paradise . . . Barrence Whitfield and Blaros at Johnny D's on Thursday; same night the Del Fuegos are at the Rat and Rubber Rodeo play the Paradise. □

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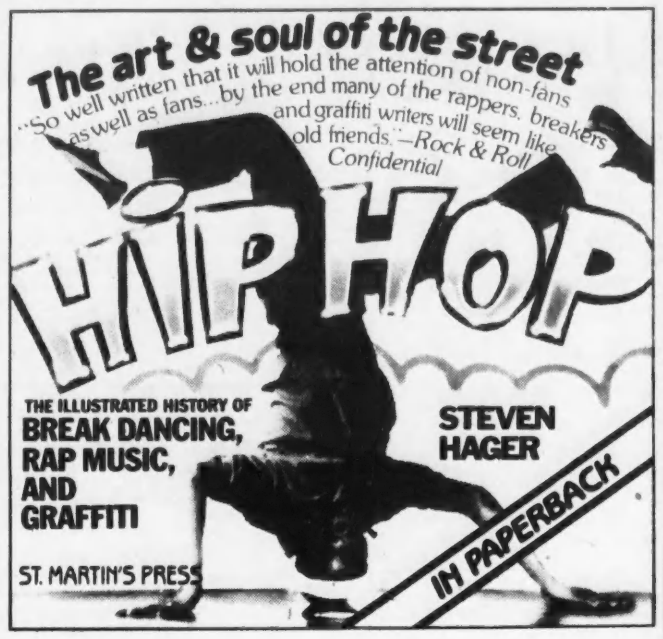
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Hot dots

by Clif Garboden

SATURDAY

10:30 a.m. (38) Night of the Cobra Woman (movie). Joy Bang, sort of the Koo Stark of the early '70s, stars with Marlene Clark, about whom we know nothing, in a 1972 horror show about a young American with the misfortune of visiting the kingdom of Lena, the snake priestess.
Noon (56) Attack of the Puppet People (movie). John Agar stars in this tale of a receptionist/secretary at a doll-manufacturing company who suspects her boss of turning employees into living dolls. How do you think we got Barbie and Ken in the first place?
1:00 (5) Football. Preseason play, the Washington Redskins vs. the New Orleans Saints.
2:00 (4) Baseball. The Atlanta Braves vs. the Chicago Cubs, or the Los Angeles Dodgers vs. the Philadelphia Phillies.
2:00 (56) Dr. Goldfoot and the Bikini Machine (movie). Vincent Price and Frankie Avalon star in this truly questionable drive-in-style trifle about a man who makes sexy robot golddiggers.
3:00 (2) Survival Special: *Tiger, Tiger.* Repeated from last week. A look at the daily lives of the big cats in the forests of India and Nepal.
4:00 (56) Dr. Goldfoot and the Girl Bombs (movie). Not content to insult all of humanity at 2 this afternoon, Channel 56 now gives us Vincent Price, Fabian, and Laura Antonelli in the story of a mad doctor who tries to use robot women to start a war with Russia.
4:30 (5) The Little League World Series. Live from Williamsport, Pennsylvania, where it all began. The last one of these we watched had a group of 25-year-old semipros from Taiwan battling it out with a bunch of fifth-graders from New Jersey or someplace. Would be better if, like the pros, they kept this domestic.
7:00 (2) The Impossible Dream: Balloons Across the Atlantic. A look at two balloonist teams who raced across the Atlantic back in 1977. To be repeated on Sunday at 6 p.m.
8:00 (2) The Everly Brothers' Rock and Roll Odyssey. We smell pledge week. There are too many music-personality specials scheduled. Anyway, this is an interesting career profile of the Bros. Everly, their family, their troubles, and their whatnot. Also featuring interviews with Chet Atkins and Linda Ronstadt.
8:00 (38) Gator (movie). Burt Reynolds and Lauren Hutton star in a 1976 movie that could serve as a training manual on how to ruin automobile tires. Burt goes to the slammer for running hooch, gets out, and helps the feds trap a corrupt politician.
8:00 (56) A Funny Thing Happened on the Way to the Forum (movie). Unlike most musical comedies, this one actually has jokes. Most of them funny, to boot. Zero Mostel and Phil Silvers head an all-comic cast in this adaptation from Broadway.
9:00 (7) Football. Preseason play, the Houston Oilers vs. the Dallas Cowboys.
9:00 (44) Buddenbrooks, part 10. The sorry conclusion to this long, long Thomas Mann tale. Repeated from last week, except this broadcast is most likely in German.
9:30 (2) Elvis. The 1979 made-for-TV movie about the King, down-home kid, down-home star, superstar, etc., starring Kurt Russell in the title role. Not bad. Also starring Shelley Winters, Pat Hingle, and Season Hubley.
11:00 (38) The Twilight Zone, "A Most Unusual Camera."
11:00 (56) Star Trek, "The Squire of Gothos." An episode we can always do without.
11:45 (2) Monty Python's Flying Circus.

SUNDAY

11:00 a.m. (2) Austin City Limits. Featuring music from Janie Fricke and B.J. Thomas. To be repeated on Friday at 9 p.m.
1:00 (7) Football. Preseason play, the Buffalo Bills vs. the Chicago Bears.
2:00 (38) Baseball. The Sox vs. the Cleveland Indians.
2:00 (56) Jane Eyre (movie). George C. Scott and Susannah York star in a remake of the Brontë classic. Sure, he said, it was squirrels . . . or maybe a branch hitting the roof in the wind.
3:00 (2) A Walk Through the 20th Century with Bill Moyers: *The Twenties.* Repeated from last week. Moyers harkens to the days of flappers, gin joints, and rampant industrialization.
4:00 (56) A Doll's House (movie). Jane Fonda is as heroic as women get in this made-for-TV Ibsen adaptation. She's so heavy.
5:00 (2) Say, Brother. Repeated from last week. A gospel concert featuring the group Lazarus.
6:00 (2) The Impossible Dream: Balloons Across the Atlantic. Repeated from Saturday at 7 p.m.
7:00 (4) The Muppets. Jim Henson and his wide-wale wayfarers are joined by special guest Andy Williams.
7:00 (44) Evening at Pops. Repeated from last week. A retrospective of the life and musical career of Arthur Fiedler.
8:00 (2) Survival Special: *Parents of the Wild.* What do the Galapagos Islands, Wales, and Zambia have in common? Bob Newhart narrates this special on natural motherhood in all three locations. To be repeated on Tuesday at 11 a.m., and again on Tuesday at 10 p.m. on Channel 44.
8:00 (38) I, Claudius (movie), parts one, two, and three. Derek Jacobi and John Hurt star in the multi-part dramatic re-enactment of Rome between 41 and 54 AD. You may have caught this on Channel 2 the first time around. More is scheduled for Monday, Tuesday, and Thursday, starting at 8 p.m.
9:00 (2) Masterpiece Theatre: *To Serve Them All My Days,* part 11. In which PJ's problems with headmaster twit Alcock end as PJ least expected.
9:00 (4) V (movie), part one. Marc Singer and Faye Grant star in the first big-budget TV sci-fi disappointment. The aliens come to Earth and fool a lot of the people with kindness. Works every time. More of this empty promise on Monday, starting at 9 p.m.
9:00 (5) . . . And Justice for All (movie). A comedy of sorts about plea bargaining and the court system. Al Pacino stars in this confused but watchable 1979 production.
10:00 (2) Brideshead Revisited, part eight. In which Charles returns to England by boat and has the good fortune to share the ride with Julia.
11:00 (2) Monty Python's Flying Circus.
11:30 (7) Miss Black America Pageant. An apology to our readers: sometimes they hand you a straight line so obvious you just freeze and can't think of a thing to say. Must be getting old.
11:30 (38) Ask the Manager. How many roads must a man walk down before he buys a car?
12:30 a.m.. (5) On Stage America. Tonight's musical/variety fare includes Paul Anka, Dr. Joyce Brothers (for variety's sake), Diahann Carroll, Gallagher, Clint Holmes, and the Joffrey Ballet. As Dick Cavett once said to Salvador Dalí, Buffalo Bob Smith, and Lillian Gish, "Does everyone know one another?"

MONDAY

10:30 a.m. (2) Reading Rainbow. A kids' show about books and topics related to stories in kids' books. LeVar Burton (wasn't he great on *The Love Boat*?) hosts. Today's book is *Digging Up Dinosaurs and Putting Them Together Again,* by Aliki.
4:00 (7) Hot HitVideo. With music from Queen.
8:00 (2) Evening at Pops. John Williams brings "singer's singer" Tony Bennett to meet the band's band, the Pops. To be repeated on Friday at 11 a.m.
8:00 (38) I, Claudius (movie), parts four, five, and six. Livia is livid. Claudius looks over his shoulder a lot.
9:00 (2) Carole King: One to One. Feeling the earth move and such with Grammy winner singer/songwriter King as she runs through all the hits of her 20 years in the pop biz.
9:00 (4) V (movie), part two. In which we learn how ugly the aliens really are and how corny this movie really is.
9:00 (5) Football. College action, the University of Miami vs. Auburn. They're calling it the "kickoff classic"; live from Giants Stadium in the Meadowlands.
10:00 (44) Vietnam: A Television History: *Vietnamizing the War (1968-1973).* Say that three times fast. Repeated from last week. A look at Nixon's secret plan revealed. Some plan, huh?
11:00 (38) The Twilight Zone, "Dust."

TUESDAY

10:30 a.m. (2) Reading Rainbow. Today's children's book is *Liang and the Magic Paintbrush,* by Demi. The documentary portion of the program has host LeVar Burton in New York City's Chinatown.
11:00 a.m. (2) Survival Special: *Parents of the Wild.* Repeated from Sunday at 8 p.m.
4:00 (7) Hot HitVideo. With music (and pictures) from Ray Parker Jr.
8:00 (2) Nova: *Visions of the Deep: The Underwater World of Al Giddings.* A dive down with underwater photographer Giddings, featuring some of his wettest efforts — whales at home, a sunken Japanese fleet, what's under the Arctic polar cap (nothing, it turns out), and the great white shark at work. To be repeated on Wednesday at 11 a.m.
8:00 (38) I, Claudius (movie), parts seven, eight, and nine. Livia dies and the throne goes from hand to hand in her place.
9:00 (2) Vietnam: A Television History: *Cambodia and Laos.* Not content to fuck up one Southeast Asian country at a time, the Yanks and whoever they were fighting decided to move the war into Vietnam's neighbors' yards. It didn't seem like a good idea even at the time.
9:00 (5) Coma (movie). Geneviève Bujold stars as the world's best-looking surgeon in this 1977 hospital horror tale about patients held in suspended animation until rich people need their organs for transplant. Also starring Michael Douglas, Richard Widmark, and Rip Torn. Did you ever notice that on the news when they show organs being flown on mercy missions to faraway hospitals, the doctors always carry them in those red and white six-pack coolers that say "Playmate" on the side?
9:00 (7) The Gentleman Bandit (movie). Ralph Waite stars in this 1981 TV-movie about a priest accused of robbing the rich to give to the poor. With Julie Bovasso and Estelle Parsons.
10:00 (44) Survival Special: *Parents of the Wild.* Repeated from Sunday at 8 p.m.
11:00 (38) The Twilight Zone, "Back There."
Midnight (7) Tennis. Early-round highlights of the US Open, from Flushing Meadows, New York.

WEDNESDAY

10:30 a.m. (2) Reading Rainbow. Today's book is Marjorie Weinman Sharmat's *Gila Monsters Meet You at the Airport.*
11:00 a.m. (2) Nova: *Vision of the Deep: The Underwater World of Al Giddings.* Repeated from Tuesday at 8 p.m.
4:00 (7) Hot HitVideo. With music from Elton John.
8:00 (2) National Geographic Special: *Australia's Animal Mysteries.* Far away and down under, they have animals that you don't see hanging around the dumpsters in Waban. Kangaroos, wallabies, koalas, and platypuses, to name a few. This show looks at said creatures, and at the scientists working to keep them off the endangered list.
8:30 (38) Baseball. The Sox vs. the Minnesota Twins.
9:00 (2) Johnny Mathis in Concert. They called him Johnny Mattress and a lot of other things. Yet this gentle crooner won't stop. "The fabulous song stylings of . . ." — that's the introduction. You either love him or not. Or, like us, can't hear him without remembering the days when he had a loyal following of adolescent women who didn't know he was black.
9:00 (7) Rona Jaffe's Mazes and Monsters (movie). Love it when they put the author's name in the title. Tom Hanks stars in this drama based on the novel by you know who.
11:15 (38) The Twilight Zone, "The Whole Truth."
11:45 (38) The 10th Anniversary of the Volunteer Jam. Nashville cats of all descriptions gather at the invitation of the Charlie Daniels Band.
Midnight (7) Tennis. Further highlights of the US Open.

THURSDAY

10:30 a.m. (2) Reading Rainbow. The book of the day is *Three Days on a River in a Red Canoe,* by Vera B. Williams. Plus a feature showing host LeVar Burton falling into Africa's Zambezi River.
4:00 (7) Hot HitVideo. With music and other stuff from Van Halen.
8:00 (2) Mystery: *We, the Accused,* part five. While rotting in prison awaiting trial, Paul learns the faithful Myra is going to be charged as his accomplice.
8:00 (5) Legs (movie). They got the star right — Gwen Verdon. The story behind the high-stepping antics at Radio City Music Hall. Rocketing to stardom means a lot of sprain and strain. Also starring John Heard.
8:00 (38) I, Claudius (movie), parts 10 and 11. At last on the Roman throne, Claudius finds that his wife's been fooling around. This is not the end. There's more coming on Saturday.
9:00 (2) Sentimental Journeys. Tony Martin hosts a musical retrospective covering tunes of the past 50 years — mostly of the '40s and '50s. Featured performers include Cyd Charisse, Kay Starr, Georgia Gibbs (can she still do "I Want You To Be My Baby" so fast you can't tell the skat from the lyrics?), Max Morath (ragtime expert who knows songs nobody else remembers), Nancy Wilson, Ray McKinley, and Julius La Rosa (thought we'd never see him again).
11:00 (38) The Twilight Zone, "The Invaders."
Midnight (7) Tennis. Still more US Open highlights.

FRIDAY

10:30 a.m. (2) Reading Rainbow. The featured book this morning is Paul Goble's *The Gift of the Sacred Dog,* an Indian legend, as read by Michael Ansara.
11:00 a.m. (2) Evening at Pops. With Tony Bennett. Repeated from Monday at 8 p.m.
4:00 (7) Hot HitVideo. With music from Duran Duran.
7:00 (38) Baseball. The Sox vs. the Cleveland Indians.
8:00 (7) Triathlon. Robin Young hosts this repeat telecast of the September 1983 Cape Cod triathlon.
9:00 (2) Gala of Stars, 1984. A repeat of a now-legendary concert at Radio City Music Hall featuring Plácido Domingo, Itzhak Perlman, Natalia Makarova, Renata Scotto, and many more. Beverly Sills hosts and James Levine leads the orchestra.
9:00 (4) Invasion Force (movie). A UFO runs into a NASA satellite and the government tries to blame the wreck on two astronauts who learned to drive in Massachusetts. Darren McGavin, Gary Collins, and Robert Vaughn star.
9:00 (44) Austin City Limits. Music from Janie Fricke and B.J. Thomas. Repeated from Sunday at 11 a.m.
11:00 (38) The Twilight Zone, "A Penny for Your Thoughts."
Midnight (7) Hot HitVideo. With music and silly pictures from the Police, David Bowie, and Huey Lewis and the News. Simulcast on WHTT-FM (103).
3:00 a.m. (4) Country Music Holiday (movie). The year, 1958. The stars, Ferlin Husky and Zsa Zsa Gabor. The rest you have to see to believe.

Airwaves

by Claire MacMaster

SATURDAY

11:00 a.m. (WMFO) Something About the Women. This week features selections from the Cambridge Women's Oral History Project.
Noon (WGBH) The Spider's Web. Part seven of Louisa May Alcott's *Little Women.* Amy and Laurie get together in Europe, Jo meets a professor, and Beth gets tuberculosis.
12:30 (WGBH) The Folk Heritage. Cajun music, with recordings by Dewey Balfa, the Balfa Brothers, Tracy Schwartz, and Mark Savoy.
2:00 (WCRB) Opera and Oratorio. Günther Weissenborn conducts the North German Radio Vocal Ensemble and Orchestra in Handel's *Deborah.*
4:00 (WFNX) Strictly Reggae. Features the music of Steel Pulse.
6:00 (WGBH) A Prairie Home Companion. Garrison Keillor hosts Robin and Linda Williams, Peter Ostrovshko, and Greg Brown.
6:00 (WMFO) The Alan Watts Lecture Series. Part four of *Inevitable Ecstasy.*
8:00 (WGBH) Bob and Ray. The legendary comedy team, which has been together for 38 years, in a series recorded before a live audience in New York. Tonight's summer shorts include "The Bank Error," "Wally Ballou Visits the Zoo," "Mr. 'I-Know-Where-They-Are,' " "Squad Car 119," "Dining Out with Bob and Ray," and "Garish Summit."
8:30 (WCRB and WGBH) BSO at Tanglewood (live). Christoph von Dohnányi conducts the Cleveland Orchestra in Ruggles's *Men and Mountains,* Lalo's *Symphonie espagnole,* and Dvořák's Symphony No. 8.
9:30 (WERS) Live from the Willow (live). Tiger Okoshi with Jimmy Earl, Leo Quiter, Jerry Atkins, Robbie Gonzales.
2:00 a.m. (WBUR) All Night Long. Jimmy Rushing, Buster Smith, and Branford Marsalis.

SUNDAY

7:00 a.m. to noon (WBCN) Boston Sunday Review. This morning's program includes an interview with Republican Senate hopeful Elliot Richardson, a segment entitled "Heading Toward Omega," and a talk with thanatologist Kenneth Ring, who has studied people pronounced clinically dead but then brought back to life. Also, a preview of the greatest fireworks display Boston Harbor has ever seen (WBCN Boston Fireworks '84, September 1, 9 p.m.) and a talk with financial adviser Jim Balducci, who wants to help you make money from your money. And, of course, Tank on Sports, Dr. Rick Herman, a look at scratch music, Chauncey the Gardener, the Cosmic Muffin, and the audio IQ test "You Bet Your Ears."
8:00 a.m. to 1:00 (WFNX) Sunday Jazz Brunch. Jeff Turton hosts a morning of jazz.
10:00 (WMFO) Second Silence. One hour of live poetry readings and discussion, featuring poets Mick Cusimano and Katie Redmond.
Noon (WCRB) Carnegie Hall Concerts. Charles Mackerras conducts the English Chamber Orchestra in the Overture to Mozart's *Lucio Silla,* Holloway's Second Idyll, and Haydn's Symphony No. 103 (*Drum Roll*).
Noon (WGBH) The Spider's Web. The conclusion of Louisa May Alcott's *Little Women.* Beth dies, and her sisters have to learn to adjust.
1:30 to 4:30 (WBRS) The Black Star Liner. Artist profiles, interviews, and a historical exploration of reggae and Jamaican culture, plus "Recollections of a Kingston Rudie," a concert recording and taped interview with Max Romeo that highlights the early recording collaborations of Romeo and Lee Perry.
1:30 (WGBH) Faces, Mirrors, Masks. A 13-part series highlighting the most significant writers of 20th-century Latin American fiction, with interviews, commentary, and dramatizations of authors' works. Luis Rafael Sánchez celebrates the popular culture and forms of speech that flourish in San Juan, Puerto Rico.
6:00 (WFNX) Boston Rocks. A full hour of virgin vinyl, session tapes, and local classics. Tonight, a conversation with the band Drezniak.
6:00 (WGBH) 1984 New England Summer Radio Festival. The South Mountain Festival features the Empire Brass Quintet.
6:00 (WSRO) The Nite Spot. Frankie Laine, jazz vocalist.
7:00 (WBCN) Nocturnal Emissions.
7:00 (WBUR) Concert Music. The Cleveland String Quartet performs Beethoven's Quartets Nos. 9 and 15.
8:00 (WHRB) Sunday Night at the Opera. Carlo Maria Giulini conducts the Ambrosian Opera Chorus and the Orchestra of the Royal Opera House in Verdi's *Don Carlos,* with Caballé, Verrett, Domingo, Milnes, Raimondi, and Foiani.
8:00 (WICN) Cornucopia. Worcester composer David McKay directs Suzanne Bowen-Oparowski, Daniel Clohossey, and Susan Clickner in a world première performance of his own *Bathsheba Spooner.*
8:30 (WATD) A Shot of Rhythm and Blues. Dino and the Heart Spinners and other *a cappella* music.
8:30 (WCRB) Sunday Opera House. Renato Fasano conducts I Virtuosi di Roma in Rossini's *La cambiale di matrimonio,* with soloists Scotto, Fioroni, Monti, Panetai, Capecchi, and Petri.
10:00 (WBCN) Heavy Metal from Hell. Bang it out with Bradley J.
10:00 (WFNX) Little Walter's Time Machine. Little Walter presents rock-and-roll oldies from the '50s, featuring unreleased goodies.
10:00 (WMFO) Mental Notes. Music by Frank Lowe, LaDonna Smith, and Davey Williams.
11:00 (WBCN) King Biscuit Flower Hour. Tune in and see what host Danny McCloskey is featuring tonight.
Midnight (WHRB) Two-Week Vacation. WHRB goes off the air for two weeks, but it'll return with a complete fall schedule on September 8. For a free program guide, call 495-4818.
Midnight (WROR) Boston Neighborhood Forum (live). This week Joe Warren interviews Thomas Broadwater Jr. and David Knowles of the Boston Black Media Coalition.
12:30 a.m. (WROR) Boston's Other Voice. Dennis Iadarola hosts more of the series with Dr. Marshall Forstein on the topic of compulsive sex. News and entertainment to follow.

MONDAY

2:00 (WCRB) BSO Marathon Playbacks. Christoph Eschenbach conducts Mozart's *Eine kleine Nachtmusik,* taped July 10, 1981; Serge Koussevitzky conducts Mussorgsky's *A Night on Bald Mountain,* taped December 30, 1944; and Seiji Ozawa conducts Mahler's Symphony No. 1 (with the "Blumine" movement), taped September 30, 1977.
6:30 (WMBR) Rainbow Tales. Jerry Vovsko tells "Born of Another Time" and "Same the Whaler," songs and stories of the sea; and Ellen Block and Laura Pershin present "The Tailor," in tandem.
7:00 (WMBR) Black Perspectives. Fahamisha Shariat hosts "Twenty Years Ago: Songs of the Civil Rights Movement."
9:00 (WCRB) San Francisco Symphony Orchestra. Edo de Waart conducts Mozart's Violin Concerto No. 5 (*Turkish*), with soloist Shlomo Mintz, and Bruckner's Symphony No. 4 (*Romantic*).
9:00 (WMJX) Magic Artist Spotlight. A Motown Monday.
9:00 (WUMB) Black Expressions. Lee O'Neill hosts several hours of reggae.

TUESDAY

5:00 (WICN) Baroque and Beyond. Gambist Wieland Kuijken and harpsichordist Robert Kohnen perform music of Bach, Couperin, and Marais.
5:30 (WZBC) Boston College Radio Theatre. Episode two of *The Counselors.*
6:30 (WMBR) MBR Playhouse (live). From the Egg Room of the Reptilian Biology Division of MIT, British explorer Lady Gwyneth Flange and her alleged dinosaur egg.
7:00 (WUMB) From the Source: Lectures from the JFK. This is a taped series of lectures and discussions on public problems, policies, and personalities, contemporary and historical. Tonight John Stewart hosts *The Presidencies of Franklin Roosevelt and Dwight Eisenhower,* featuring Meade Alcorn and Henry Cabot Lodge.
8:00 (WCRB) Concert Hour. A Schumann program: Wolfgang Sawallisch conducts the Dresden State Orchestra in the Overture, Scherzo, and Finale, and the Takacs Quartet performs Quartet No. 3.
9:00 (WCRB) Milwaukee Symphony. A Handel program: Margaret Hawkins conducts the Wisconsin Conservatory Symphony Orchestra in the Overture to *Solomon* and *Israel in Egypt,* with soloists Fitzwater, Bloss, Bastian, Kraus, and Link.

WEDNESDAY

4:00 (WMBR) Radio Rhythm. Features music of the '20s, '30s, and '40s: early jazz, Dixieland, big band, and Tin Pan Alley.
7:30 (WMFO) On the Town (live). Music of jazz guitarist Joe Morris.
8:00 (WCRB) Concert Hour. A Franck program: Paul Freeman conducts the Royal Philharmonic Orchestra in *Les Éolides,* and the Juilliard String Quartet performs the Piano Quintet, with Jorge Bolet.
9:00 (WCRB) The Cleveland Orchestra. A Blossom Festival concert: Vladimir Ashkenazy conducts the Overture to Glinka's *Russlan and Ludmilla,* Shostakovich's Violin Concerto No. 1, with Boris Belkin, and Beethoven's Symphony No. 5.
9:30 (WUMB) Black Perspectives. A look at the Roxbury Action Program, with host Charles Desmond.
Midnight (WDLW) The Larry King Show (live). Edward O. Fritts, president of the National Association of Broadcasters, discusses the deregulation of the broadcast industry, the emergence of cable, and other radio issues.

THURSDAY

6:30 (WGBH) Chamberworks. The New Arts Trio performs Beethoven's Trio No. 4 (*Ghost*); Leonard and Norma Mastrogiacomo play Rachmaninov's Fantasy Suite No. 1; and Richard Stoltzman and Erma Vyachito perform Alban Berg's Four Pieces for Clarinet and Piano.
8:30 (WGBH) MusicAmerica. Selections by Benny Carter and his orchestra.
9:00 (WCRB) New York Philharmonic. Zubin Mehta conducts Richard Strauss's *Till Eulenspiegel,* Mozart's Concerto in C for Flute and Harp and Rodrigo's *Fantasia para un gentilhombre,* both with James Galway, and Rimsky-Korsakov's *Capriccio espagnole.*
2:00 a.m. (WBUR) All Night Long. Kenny Dorham.

FRIDAY

Noon (WDLW) The Larry King Show. Joseph E. diGenova, the US attorney for the District of Columbia, discusses America's changing crime trends.
Noon (WHRB) Shock Treatment. Three hours of heavy metal to blast you into the weekend.
12:30 (WBUR) Concert Music. A live-on-tape performance featuring the Pro Arte Chamber Orchestra of Boston.
8:00 (WCRB) Concert Hour. A Couperin program: Roger Blanchard conducts *Ave maris stella,* and organist Marie-Claire Alain performs *Messe pour les couvents.*
8:00 (WGBH) Montreux-Detroit Kool Jazz Festival (live). Features the Lyman Woodard Organization and the J.C. Heard Band.

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9 days a week

edited by Andy Gaus

SATURDAY 25

Today and tomorrow at the Howard Johnson's 57 in Park Square, you can see some of the uncommonest coin of the realm at the **Bay State Coin Show,** the largest such show in New England, with exhibitors from all over the Northeast. It's going on today from 10:30 a.m. to 7:30 p.m. and tomorrow from 10:30 a.m. to 4 p.m. Admission is $1.50 for adults and $1 for children, to benefit the Massachusetts Cystic Fibrosis Foundation; call 721-1055.

Faneuil Hall Marketplace is 158 years old, and still a clear consensus has not emerged as to whether Faneuil rhymes with flannel or manual. But that shouldn't hinder today's anniversary celebration, which begins this morning at 11:30 and will include numerous dance, music, and "street" performances. There will be also a giant birthday cake "in the shape of Boston's neighborhoods" (slightly dilapidated?) and the launching of a giant hot-air balloon. It's all free, including cake for you if you arrive at noon.

We confess we didn't know that Pablo Picasso had written any plays at all, but Nuncio Flash is presenting his ***Desire Caught by the Tail,*** which was written during the Nazi occupation of Paris, tonight through Saturday at the Bromfield Gallery, 36 Newbury Street, Boston. (There will also be September performances at Mobius and the Basement Gallery.) We can't wait to find out whether the actors have both eyes on the same side of the nose. Tickets are $5 or $7, depending on the day; call 338-6931 for reservations (space is limited) and check "Play by play" for the exact schedule.

Tony Montanaro and his **Celebration Theatre Ensemble,** resident in Maine, pioneered the idea (now no longer rare) of an American school of mime distinct from the French and other European traditions. The ensemble is performing tonight at 6 and 9 p.m. at Theatre by the Sea, 125 Bow Street, Portsmouth, New Hampshire, and we think it's worth the drive. Tickets are $8; call 603-431-6660.

SUNDAY 26

A **jazz picnic**, anyone? Hammond Castle (80 Hesperus Avenue in Gloucester) is offering one tonight from 6 to 10, under the tent on the castle's front lawn, with jazz by Patch of Blue and picnic supper by you. Tickets are $6; call 283-7673.

MONDAY 27

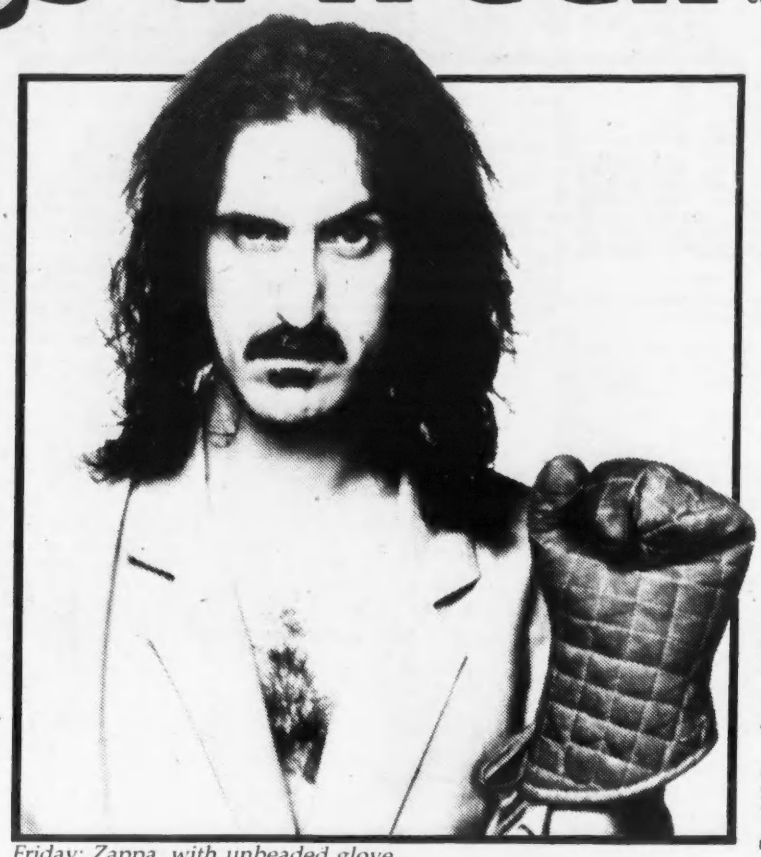
"Curried Backs, Knees, and Other Parts" becomes a more appetizing idea when you realize you don't have to eat it: it's the title of a group show of paintings and prints by Boston-area artists Beth Olson, Deborah Max, Edith King, Ann Burman, Jennifer Amadeo-Holls, and Bob Priest (whose work has also been seen in the *Phoenix*). The exhibition opens today and closes September 7, with an "opening" reception to be held September 7; call 574-9200.

If you're tired of today's passing fads and fancies, you should drive out to the South Carver fairgrounds, on Route 58 between Routes 495 and 25, for a free lecture/demo on solid, sensible **Renaissance clothing** that never goes out of fashion. The lecture is sponsored by King Richard's Faire, a re-created Renaissance marketplace festival that will open its stalls this Saturday at the same location; call 866-5718 for more information about tonight's lecture or about the Faire itself.

TUESDAY 28

Forty-five Seconds is a work-in-progress based on the 1981 shooting of three people in a mental-health clinic in Chelmsford. Viki Golden wrote the script in collaboration with Jon Beaupré and actors Cindy Gold and Eric Menyuk, and you can see it tonight through Saturday at 8 p.m. at Boston Playwrights' Theatre, 949 Commonwealth Avenue. Tickets are $5; call 232-3664

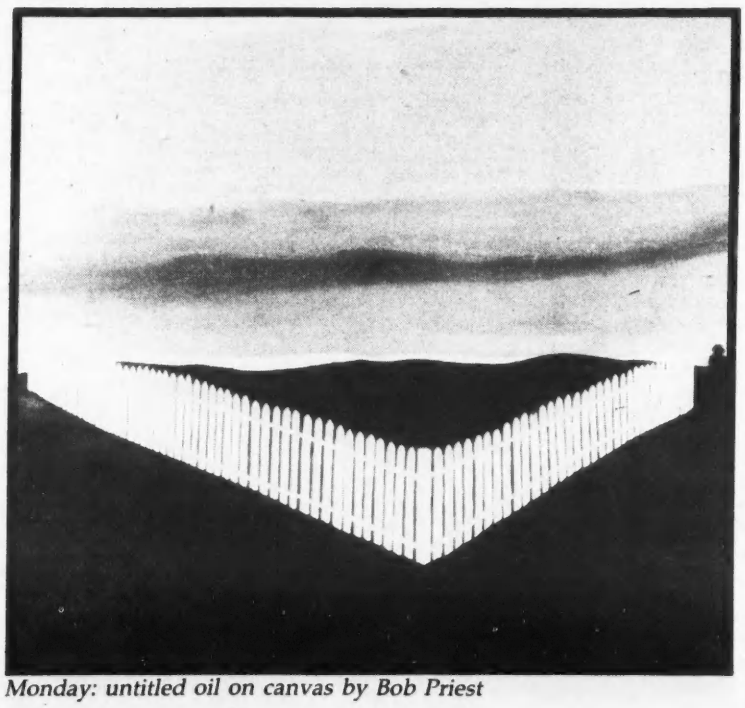
Owen Gleiberman helped with this week's column.



Friday: Zappa, with unbeaded glove

Wednesday: hits, runs, and clerical errors

Sunday the 2nd: color me



Monday: untitled oil on canvas by Bob Priest

WEDNESDAY 29

The separation of church and state will be dramatically illustrated tonight at 7:30 at Town Field, in the Fields Corner section of Dorchester, when a team of Boston patrolmen, with mayor **Ray Flynn** as pitcher, will face a team of archdiocesan priests coached by **Archbishop Bernard F. Law.** Admission is $2 to benefit the homeless of Boston. The police team will be called the Law Men and the clerical team the Real Law Men. What a missed opportunity: it could have been the Laws against the Orders.

Boston's priests don't just play baseball, they also sing. Tonight's **Spirit of Boston Night** at City Hall Plaza, starting at 7:30, will include an appearance by the Singing Priests of the Boston Archdiocese, along with the Andrea Herbert Dancers and the Beverly Richard Junior Dancers. All free; call 725-4006.

THURSDAY 30

A free **Tom Rush** concert tonight, starting at 7, outdoors at the Market Mills Summer Stage, on Market Street in downtown Lowell. What's to say but go?

FRIDAY 31

Another, somewhat less mellowed-out artist from the '60s, **Frank Zappa,** is also concertizing this weekend, at 6:30 p.m. on Winter Island, actually a peninsula extending into Salem Harbor. Tickets are $15; call 744-0400 for directions.

In anticipation of *First Name: Carmen,* the acclaimed new Jean-Luc Godard film that will open here September 14, the Janus Cinema in Harvard Square is hosting a two-week festival of Godard's early work — those daunting, biting, baffling '60s movies that changed the face of an art form. **Godard: A Prelude** will feature a number of rarely seen Godard classics, each double-billed with that Cambridge art-house favorite *Breathless;* selections include *Vivre sa vie, Two or Three Things I Know About Her, Alphaville,* and tonight's feature, ***Weekend*** (1968), the visionary satire of bourgeois culture that begins with an Altmanesque traffic jam and ends with a Mansonesque cannibalism picnic. Showtimes are 4 and 7:45 p.m. for *Breathless,* 5:40 and 9:30 p.m. for *Weekend.* Tickets are $4 for the double feature, $3 for either film alone.

SATURDAY 1

You liked the musical — now go back and see the movie. We're talking about ***The Little Shop of Horrors,*** the Roger Corman camp extravaganza that's been playing midnight shows at the Allston Cinema and now is here for a week at Off the Wall. Jack Nicholson fans won't want to miss the star's early cameo appearance as a dentist-office masochist ("Gee, doc — aren't you gonna pull any?"). Then there's that overgrown Venus's-flytrap that delivers such immortal dialogue as "I'm hungry . . . get me some FOOD!" Showtimes are midnight Friday and Saturday at the Allston, and 6, 8, and 10 p.m. at Off the Wall, with weekend matinees at 2 and 4 p.m.

The Burrow, adapted from Franz Kafka's story of the same name by Court Dorsey, will be performed by Dorsey just once tonight, at 8:30, at the Openair Theater, 25 Village Street in Somerville. Admission is $5, and the event is sponsored by Performing Artists Against Nuclear Disarmament; call 661-7263.

SUNDAY 2

In 1634 it was decided that the Boston Common would evermore be open to all citizens, and that public access to it would never be closed off, except by the very most powerful rock promoters. WBZ is celebrating the 350th anniversary of that dedication with a **Kidsfair,** from noon to 6 p.m. There will be nonstop entertainment on four different sound stages, arts and crafts demonstrations, sports clinics, and, of course, face painting. It's all free, and you might even end up on WBZ tonight, what with all those camera crews roaming round.

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ON FIRE FOR YOU!
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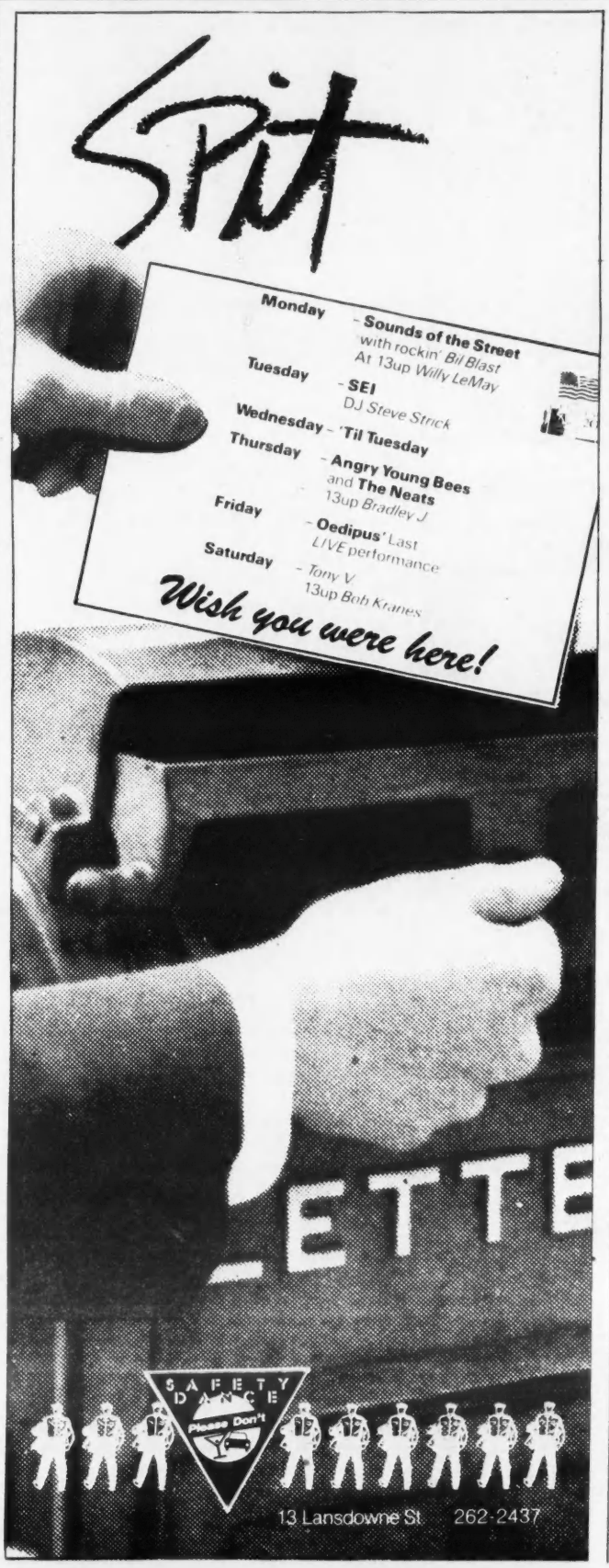
It's a night you'll never forget... WBCN's way of thanking you for making us the Rock of Boston for more than 16 years!
Saturday Night
September 1st
9 PM, Boston Harbor


Spirit
Monday - Sounds of the Street with rockin' Bil Blast At 13up Willy LeMay
Tuesday - SEI DJ Steve Strick
Wednesday - 'Til Tuesday
Thursday - Angry Young Bees and The Neats 13up Bradley J
Friday - Oedipus' Last LIVE performance
Saturday - Tony V 13up Bob Kranes
Wish you were here!
SAFETY DANCE
Please Don't
13 Lansdowne St 262-2437

Listings

To place a listing: bring it or send it to Listings, Boston *Phoenix*, 100 Mass. Ave., Boston 02115 by Monday before the Saturday when it should appear; each issue's listings run from that Saturday to Sunday of the following weekend. **We can't take any listings over the phone.** There is no charge, but your copy is subject to our revision and to space limitations. Include the time, date, place, and nature of your event, and how much it costs. (If it's free, specify "free" or "no charge.") **Without price information we can't print your listing.** Theater listings are separate; send them to "Play by Play," c/o Scott Rosenberg. Classes, courses, workshops, and seminars are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad under "Instruction." We welcome photographs for possible inclusion, but can't be responsible for returning them.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M.

To accommodate our full-length "Aid" listings, we have eliminated Art listings this week. They will return next week.

AID

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1100 or 911
BROOKLINE FIRE: 232-4646 or, calling from Brookline, 911
CAMBRIDGE FIRE: 876-5800 or, from Cambridge, 911
SOMERVILLE FIRE: 623-1700

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: call 911
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
METRO AMBULANCE: 288-6700
CAMBRIDGE CITY HOSPITAL: 498-1000
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM & WOMEN'S HOSPITAL: 732-5636
PROJECT PLACE HOTLINE: 267-9150, 24 hours
BOSTON RAPE CRISIS CENTER 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

HOT LINES

B-D FERTILITY AWARENESS HOTLINE (St. Margaret's Hospital), Mon.-Fri., 9 a.m.-5 p.m.: 436-0756.
BOSTON REGISTRATION AND ENLISTMENT COUNSELING NETWORK (536-8610), c/o the Harriet Tubman House, 566 Columbus Ave., Boston.
CANCER INFORMATION SERVICE (800-422-6237), Mon.-Fri. 9 a.m.-4:30 p.m.
CHILD ABUSE HOTLINE — 843-7010, 24 hours, sponsored by the Dianne DeVanna Center for the Prevention of Child Abuse and Neglect.
CHILD-AT-RISK (800-792-5200), child-abuse help 24 hours.
CHOATE MEMORIAL HOSPITAL (935-1187), 21 Warren Ave., Woburn can help you if you are under stress, or feel scared, confused, or guilty, 24 hours.
DIAL-AN-ATHEIST (969-2682), 24-hour recorded message for atheists and all interested in First Amendment rights.
DRAFT COUNSELING (354-0931), BAARD (Boston Alliance Against Registration and the Draft) — free and confidential.
GAY AND LESBIAN HOTLINE (426-9371), 6 p.m.-midnight, Mon.-Fri. Referrals, informations, and befriending for gay men and lesbians. Volunteers call Ken Smith Mon.-Fri. 9 a.m.-5 p.m. at 542-5188. Also AIDS hotline: 536-7733.
HOMELESS HOTLINE 800-462-2400, sponsored by Parents' and Children's Services of the Children's Mission (654 Beacon St., Boston 02215).
LYNN ENERGY HOTLINE for heat or utility emergencies in Lynn, Lynnfield, Nahant, Saugus, Swampscott, and Wakefield, after 5 p.m. weekdays and 24 hours on weekends: 596-2210.
NATL. ASSN. OF SOCIAL WORKERS — referral service for social workers; call 720-2828.
NUCLEAR ARMS CONTROL HOTLINE — 202-543-0006; highlights upcoming votes in Congress.
NUTRITION HOTLINE, weekdays, 9 a.m.-3 p.m.: 800-322-7203, sponsored by Mass. Nutrition Resource Center, 150 Tremont St., Boston 02111.
OLDER WORKERS EMPLOYMENT HOTLINE for employers and those 55 and over, sponsored by Operation ABLE of Greater Boston, 800-462-2253.
OPERATION VENUS (774-7492 or 800-272-2577), venereal-disease information and referral.
PARENTAL STRESS (800-632-8188), 24 hours.
PARENTS ANONYMOUS (800-882-1250).
PARENTS' TEEN N TOT LINE, 10 a.m.-10 p.m. Mon.-Fri. Support for parents overwhelmed with kids.
PREGNANCY/ENVIRONMENTAL HOTLINE, Mon.-Fri. 9 a.m.-4:30 p.m.: 956-7292 or 800-322-5014. Information on risks to fetus from drugs, chemicals, radiation, etc.
PROJECT PLACE (267-9150), 32 Rutland St., South End, Boston.
PROSTITUTES UNION OF MASS. (PUMA) (524-7507), bail money available for prostitutes.
PULSE (762-5144), Norwood. Information and referral on matters of alcohol, drugs, suicide, rape, and sexual and family problems, 7 p.m.-midnight Mon.-Sun.
SAMARITANS (247-0220) befriends the despairing and suicidal, 24 hours, seven days.
SERVICES AGAINST FAMILY VIOLENCE (324-2221), Malden. For battered women.
SMOKERS' QUITLINE (800-952-7444), Mon.-Fri. 9 a.m.-5 p.m. Moral support.
STATE ENERGY PHONE (800-922-8265).

ALCOHOL and DRUGS

ALCOHOL RESOURCE CENTER (964-8380), 474 Centre St., Newton. Training, consultations, technical assistance, and a resource library open to the public.
ALCOHOLISM CLINIC (442-8800, ext. 201 or 202), Dimock Community Health Clinic, 55 Dimock St., Roxbury. Mon.-Thurs. 9 a.m.-7 p.m., Fri. 9 a.m.-5 p.m. Provides free individual and group counseling, alcoholism education, family services, and referral to detox centers, halfway houses, etc.
ALCOHOLISM CLINIC AT BOSTON CITY HOSPITAL (424-4815 or -4824). Outpatient alcoholism services and treatment include evaluation; individual and group counseling; family and couples counseling. Call for appointment.
ALCOHOLISM INFORMATION REFERRAL (524-7884), 24-hour referral phone service.
ALCOHOLISM SERVICE (732-6022) at the Brigham and Women's Hospital: outpatient treatment, individual and group therapy, 732-6022.
APPLETON TREATMENT CENTER (855-2781), at McLean Hospital, 115 Mill St., Belmont, offers inpatient, outpatient, and aftercare services for alcoholics and their families. Monthly showing of *I'll Quit Tomorrow*, feature-length film about alcoholism, with discussion following. Free; call for date of next screening.
BRIDGE OVER TROUBLED WATERS (423-9575), 4th-6th floors, 147 Tremont St., corner of West St., Boston.
CAMBRIDGE-SOMERVILLE PROGRAM (498-1000, ext. 532), Camb. Hospital, 1483 Cambridge St., Camb. Emergency walk-in service, groups, and referral for alcoholics and their families.
CARNEY HOSPITAL (296-4000, ext. 4800), 2100 Dorchester Ave., Boston. Individual and group counseling for alcoholics and their families.
DRUG ADDICTION REHABILITATION CENTER (436-8616 ext. 30), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient and resident programs, related services. Open to everyone.
DRUG PROBLEMS RESOURCE CENTER (661-5700), 485 Mass. Ave., Central Sq., Camb. Comprehensive drug treatment services include outpatient counseling, detox, and vocational rehabilitation. Group and family therapy available.
FAMILY ALCOHOL EDUCATION SERIES (720-6701), Massachusetts Rehabilitation Hospital, 125 Nashua St., Boston. Tuesdays at 6 p.m., 7th floor South Solarium. All are welcome.
FAULKNER HOSPITAL ALCOHOLISM SERVICES (522-5800, ext. 1908). Allandale and Centre Sts., Jamaica Plain. Outpatient treatment and counseling. Elderly and youth programs.
GAY AND LESBIAN COUNSELING SERVICES (542-5188), 600 Washington St., Boston, has an outpatient counseling and education program for lesbian and gay alcohol abusers.
NEW ENGLAND MEDICAL CENTER (956-5907), 252 Tremont St., Boston. Treatment for drug-dependent individuals, information and referral, psychological and physical examination, individual and group therapy, and after-care program.
OPERATION MATT (800-272-2586). Information and referral service for teenagers affected by alcohol, 8:30 a.m.-10 p.m. daily.
PROJECT PLACE (267-9150). Drug information and identification, help with bad trips, overdoses, etc.
RISE TOGETHER INC. (436-5899), 22 Algonquin St., Dorchester, needs volunteers to fight alcoholism in the black community.
WOMEN'S ALCOHOLISM PROGRAM of C.A.S.P.A.R. inc., Camb. Outpatient individual and group counseling, residential halfway houses, consultation and education services. Services also available for family and friends. Call 661-1316.

ENVIRONMENT

ADAPTIVE ENVIRONMENTS (266-2666), at Mass. College of Art, 26 Overland St., Boston. Offers design and construction settings that meet each person's needs. Open accessible workshop with tools, available every Thurs. 3-9 p.m. $5 per hour. Call for appointment. Access hotline daily 9 a.m.-5 p.m.; information and referral services.
BOSTON CLAMSHELL COALITION (661-6204), 595 Mass Ave., Camb. Antinuclear power group holds meeting each second and fourth Wednesday of the month.
COALITION TO END ANIMAL SUFFERING IN EXPERIMENTS (825-6700), PO Box 27, Camb.
GREATER BOSTON PHYSICIANS FOR SOCIAL RESPONSIBILITY (497-7440) provides educational services relating to nuclear war and the arms race: speakers bureau, audio-visual rentals, literature purchases.
GREENPEACE (542-7052), 286 Congress St., Boston. Activist environmental group involved with ending the world's whaling industry and stopping the harp-seal slaughter. Film presentation available. Volunteers always needed.
HABITAT (489-3850), 10 Juniper Rd., Belmont, is an institute seeking to increase environmental awareness and action.
MASS. HORTICULTURAL SOCIETY (536-9280), 300 Mass. Ave., Boston. New gardening center — plants, materials, tools, garden accessories, light garden; garden info hotline (536-9635), Mon.-Fri. 10 a.m.-noon and 2-4 p.m.
MASS. PUBLIC INTEREST RESEARCH GROUP (Mass PIRG) (423-1796), 120 Boylston St., Boston. A state-wide citizen action organization working for safe energy, environmental protection, and consumer justice. Volunteers needed.
NURSES ENVIRONMENTAL HEALTH WATCH (666-4829), 33 Columbus Ave., Somerville 02143. Local branch of national organization concerned about radiation, toxic wastes, and industrial carcinogens. Speakers, meetings, etc. Write for information.
OFFICE OF ENVIRONMENTAL AFFAIRS, city of Boston, offers lead poisoning prevention (424-5965) and rodent control (424-5935) programs.
SIERRA CLUB (227-5339), 3 Joy St., Boston. Local branch of the oldest environmental-protection organization. Open 9:30 a.m.-3 p.m. weekdays.
URBAN SOLAR ENERGY ASSOC. (USEA) (492-6550), 595 Mass Ave., Camb. For anyone interested in solar energy, renewable resources, and conservation in the city.

GAY

ARADIA COUNSELING FOR WOMEN (247-4861), 520 Comm. Ave., Boston, offers support groups for gay women. Call for information and fees.
BAGALS (Boston Area Gay and Lesbian Schoolworkers), PO Box 178, Astor Station, Boston 02123. Write for information.
BOSTON ALLIANCE OF GAY AND LESBIAN YOUTH (BAGLY) (497-8282), a youth-run support group working to ease isolation among gays and lesbians 22 and under.
DAUGHTERS OF BILITIS (661-3633), 1151 Mass. Ave., Camb. Support group for lesbians. Discussions each Tues. and Thurs.; 35-plus rap, second Wed. and last Fri. of each month; parents and co-parents, every third Mon. All at 8 p.m.
FATHERS IN TRANSITION — a group of gay/bi fathers meets Wednesdays for friendship and support. Write Fathers in Transition, c/o Gay Community News Box 6, 167 Tremont St., Boston 02111.
FENWAY COMMUNITY HEALTH CENTER (267-7573), 16 Haviland St., Boston. Health care for lesbians and gays by appointment.
GAY AND LESBIAN COUNSELING SERVICES (542-5188), 600 Washington St., Boston. Mon.-Thurs. 10 a.m.-9 p.m., Fri 9 a.m.-5 p.m. Mental health for gay men and women. Hotline: 426-9371, Mon.-Fri. 7-11 p.m.
GLAD (Gay and Lesbian Advocates and Defenders) (426-1350), 100 Boylston St., Boston. Gay civil-liberties cases. No fee.
MASS. BAY COUNSELING ASSOC. (965-1311), 31 Channing St., Newton Corner. Professional mental health counseling by and for gay persons.
PARENTS AND FRIENDS OF LESBIANS AND GAYS, mutual support group. Call 265-3798 or write Boston Parents FLAG, PO Box 125-S101, Arlington 02174.

HEALTH

A.I.D.S. (Acquired Immune Deficiency Syndrome) outreach and education group forming under the auspices of the Fenway Community Health Center, 16 Haviland St., Boston. Call 267-7573 for information.
ALZHEIMER'S DISEASE CONFERENCE, Sept. 15, 8:45 a.m.-4 p.m. at Middlesex Community College, Burlington campus. Admission $30 includes lunch; reserve by Sept. 5. Call 275-8910, ext. 291.
ALZHEIMER'S DISEASE SUPPORT GROUP forming at Beth Israel Hospital for families of people with Alzheimer's disease. Call 735-2073 for information.
AMERICAN ASSOC. OF DENTAL VICTIMS (AADV), Box 215, Sharon 02067. Local chapter of national organization of people with complaints against their dentists (when writing, send self-addressed stamped envelope).
ANOREXIA NERVOSA AID SOCIETY (259-9767), Box 213, Lincoln. Support groups for anorexics, bulimics, and their families.
ASSOCIATES FOR PERSONAL CHANGE (498-9740), 144 Upland Rd., Camb., offers stress- and depression-management groups. Call for information and fees.
BACK PAIN AND ARTHRITIS support and exercise offered at the Arthritis and Health Resource Center, 486 Washington St., Wellesley (431-7080).
BEHAVIORAL DEVELOPMENT ASSOCIATES offers short-term programs in overcoming fears. Call 731-8334.
BETH ISRAEL HOSPITAL (735-3337), 330 Brookline Ave., Boston, offers clinics for back pain, sleep disorders, losing weight, quitting smoking, fear of flying, speech problems, fear of public speaking, stress disorders, hypertension, and problems with relationships.
BLUE SHIELD CUSTOMERS ALLIANCE (739-5063), 9 Revere St., Hull. Call for help with problems with Blue Cross-Blue Shield.
BOSTON EVENING MEDICAL CLINIC (267-7171), 314 Comm. Ave., Boston. Admits Mon.-Thurs. 5:30-8:30 p.m., Sat. 10 a.m.-noon.

Appointment advisable, walks-ins accepted when possible. General medical and many specialty clinics. Medicare, Medicaid accepted.

BOSTON PSYCHOTHERAPY ASSOCIATES (262-3751), 262 Beacon St., Boston, sponsors a suicide survivor therapy-support group for relatives and close friends of individuals who have committed suicide.

BREAST CANCER support and exercise program for women with the disease meets at the Boston YWCA, 140 Clarendon St., Boston, Wed., 9:45 a.m. Call 536-7940, ext. 22.

BRIDGE OVER TROUBLED WATERS (423-9575), 4th-6th floors, 147 Tremont St., corner of West St., Boston, operates a free medical van staffed by doctors, nurses, and a street worker. The van makes evening stops at spots in Boston and Cambridge.

CAMBRIDGE CPR aims to teach cardiopulmonary resuscitation to 20,000 Cambridge residents. If you'd like to learn the technique yourself, call Cambridge Red Cross at 354-7800.

CAMBRIDGE HOSPITAL (498-1274), 1493 Cambridge St., Camb., offers a free cancer support group for patients, families, and friends, meeting Tuesdays at 5:30 p.m. Bulimia and anorexia nervosa group; also, evening gynecological clinic; call 498-1553.

CARNEY HOSPITAL (296-4000, ext. 2920), 2100 Dorchester Ave., Boston, offers cancer, diabetes, and weight-control support groups; also yearly lung-cacer screening for smokers.

CARROLL CENTER FOR THE BLIND (969-6200), 770 Centre St., Newton. Volunteer readers wanted, training provided.

CENTER CLUB (426-5285), 48 Boylston St., Boston, provides social and vocational rehabilitation facilities for emotionally disabled and mentally handicapped adults.

CENTER FOR CREATIVE ART THERAPIES (262-6183), 731 Harrison Ave., Boston, offers art, dance, and music for special-needs children and adults, disabled adults, and the elderly.

CENTER FOR REIKI HEALING evening clinic, 7:30-9:30 p.m. 1st Mon. of each month. Donations requested; call 946-4689 or write PO Box 41, New Town Branch, Boston 02258.

CHIROPRACTIC HEALTH AWARENESS TALKS, each Thurs. at 7 p.m. at 63 Mass. Ave., Arlington. Free.

CREATIVE CHOICE (782-8220), 645 Washington St., Brighton, counseling.

DIAL-A-TAPE (227-1997) for those interested in seeking chiropractic care, Mon.-Fri. 10-5.

EMERSON HOSPITAL (369-1400 ext. 347), Old Road to Nine Acre Corner, Concord, is sponsoring a neonatal death support group for anyone who has experienced a stillbirth, miscarriage, or death within days of birth, first and third Wed. of each month. Also cancer support group; call 369-1400, ext. 1605.

ENDOMETRIOSIS — network/support group forming for women who have had or are now living with this disorder; call 924-0271.

ENVIRONMENTAL ALLERGIES are treated with nutrition, peer support, and other methods of coping and alleviating symptoms at the Back Bay Center, suite #401, 678 Mass. Ave., Camb. (576-2114); $10 a session.

FAMILY SERVICE ASSN. OF GREATER BOSTON (523-6400), 34½ Beacon St., Boston, offers therapy and support groups: "Turning Depression Around," "Stress Management," "Coping with Young Adulthood," "Self-Discovery Through Group Process." Group counseling for single men and women aged 21-35. Sliding fees; insurance accepted.

FEEDING OURSELVES (661-3727), 30 Bartlett Ave., Arlington, offers group program on compulsive eating and weight problems. Individual counseling available.

FENWAY COMMUNITY HEALTH CENTER (267-7573), 16 Haviland St., Boston (near Auditorium MBTA). Comprehensive medical care, including gay and elderly health care. Walk-in VD testing Wed. 6-9 p.m. Open Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-6 p.m., Sat. 9 a.m.-1 p.m.

FOOD ADDICTS ANONYMOUS meets Wed. at Church of Our Savior, Marathon St., Arlington, and Fri. at N. Conference Room, Newton-Wellesley Hospital, both at 8 p.m. Free; call 625-1896 or 731-2229.

GATEWAY CRAFTS — program for mildly to moderately retarded adults who do weaving, pottery, sewing, and silk-screening; call 734-1300, ext. 357.

HATHA YOGA FOR THE PHYSICALLY DISABLED, offered in two forms; weekly classes and private lessons. Call 782-1727 for information.

HEALTH-CARE POLICY COUNCIL (868-2900), 11 Inman St., Camb. Consumer advisory board to the Cambridge Neighborhood Health Clinic Program offers consumers an opportunity to have a say in the policies affecting their health care. Also information on services and fees of neighborhood clinics.

HERPES SUPPORT GROUP sponsored by Boston HELP Group; $7.50 annual dues. Call 648-4266.

HOLISTIC FAMILY PRACTICE (465-2235, 465-9770), Newburyport, offers nutritional counseling and holistic weight management for individuals and groups. Sliding scale fees.

HOLISTIC HEALTH AND DIET — Hippocrates Health Institute, 25 Exeter St., Boston (267-9525), has free open houses, films, and lectures, with vegetarian banquets (donation $5), every Sat. at 4 p.m.

INSTITUTE FOR RATIONAL LIVING (739-5063), 1162 Beacon St., Brookline, offers individual, group, career and couple therapy; seminars for singles; hypnosis; and assertiveness training.

INSTITUTE FOR THE STUDY OF CLIENT-CENTERED EXPERIENTIAL PROCESSES (492-5559), 186 Hampshire St., Camb. Learn peer counseling and other self-help skills. Open meeting 1st Sun. of month at 7 p.m.

JEWISH FAMILY AND CHILDREN'S SERVICE (227-6641), 31 New Chardon St., Boston, offers a support group for relatives of cancer patients and a discussion group for widowers; call 235-8997.

JOSEPH M. SMITH COMMUNITY HEALTH CENTER (783-0500), 51 Stadium Way, Allston. Comprehensive medical and dental center for all. Sliding scale fee. Call for appointment.

KIDNEY TRANSPLANT/DIALYSIS ASSOC. (267-3747), 721 Huntington Ave., Boston. Nonprofit, all-volunteer organization for patients and families.

LIFE-THREATENING ILLNESS support group meets Thursdays, 7-9 p.m. at United Parish, 210 Harvard St., Brookline. Free; call 232-8112 for

CLUBS

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Women's Flannel Boat Neck Shirts. Designed from the Shoo bee doo exclusive collection of dated, pre-washed New England Flannel. Call 232-4125

WHAT DO YOU NEED?

● A PLAYER FOR YOUR GROUP?

● TO SELL SOME EQUIPMENT?

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America's Funniest Comedian

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FOUR SHOWS ONLY
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CHANCE LANGTON
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with THE DRIVE

½ price admission before 9 PM

Sun., August 26
All Ages Show 7-10 PM
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Mon., August 27
Comedy All Stars featuring
JIMMY TINGLE, TOM GILMAN & PHIL VAN TEE

Tues., August 28
Showcase Comedy Review
ZITO & BEAN
MIKE BENT AND MIKE MOTO

Wed., August 29
DRIVE
with FLICKS
$1 drink night

Thurs., Aug. 30
FLICKS
with special guest
Happy Hour 8-10

Fri., August 31
TIL TUESDAY
MR. WIZARD
½ price admission before 9 PM

Sat., Sept. 1
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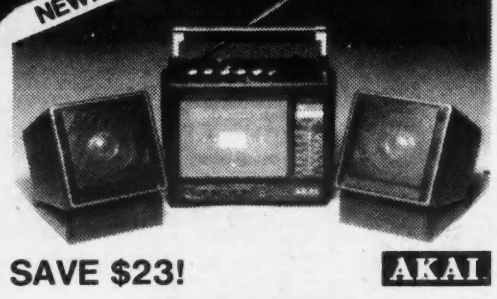


SAVE $23! AKAI

$127

Akai component-style portable AM/FM stereo cassette recorder with built-in equalizer, 2 shortwave bands (so you can tune the world), detachable wide-range speakers, and much more. A conveniently-sized portable that delivers good sound at home or on the go!

Save $255! Technics Nikko Ohm audio-technica

$359

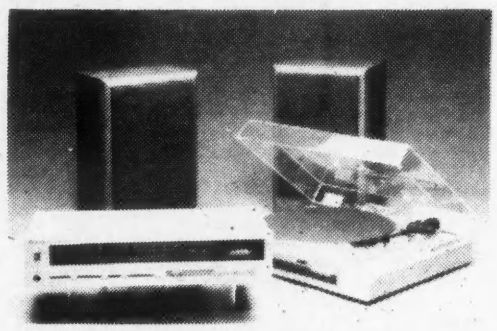
Like more power? Listen here! This $359 system has a **Nikko** 28 watt per channel receiver (with 2 tape monitors, subsonic filter, and more), a pair of **Ohm E2** optimally-vented bookshelf speakers (with genuine walnut veneer finish), and a **Technics** semi-automatic turntable with an **Audio-Technica** cartridge. Reg. $614.

NEW!

SAVE $52! AKAI

$198

Akai 32 watt per channel digital AM/FM stereo receiver. Features advanced, all-electronic controls for better sound and improved reliability. Preset tuning, presettable tone controls, electronic graphic display, 2 tape monitors, much more. An updated version of last-year's top-rated trend-setter! Reg. $250.



Save $177! Technics PICKERING AKAI

$278

At the **NEW** Tech Hifi, stereo is better than ever! For just $278, you get a **Technics** 20 watt per channel AM/FM stereo receiver with an outstanding FM section, award-winning **Scott** 2-way bookshelf speakers, and an **Akai** semi-automatic turntable with a **Pickering** cartridge. High class at a low Tech Hifi off-price! Reg. $455.

SAVE $95! FCI

$99

Deluxe **FCI** stereo equipment cabinet with adjustable shelves, glass doors and top, easy-roll casters. Beautiful high-tech black finish. Reg. $194. (Equipment not included.)

Items in this offer were selected far in advance. Due to unforeseen circumstances all items may not be in stock in all stores. We will be happy to issue rainchecks for offer a comparable item at equal savings on out-of-stock items not labeled limited quantity. Thank you for your patronage and understanding. Power ratings into 8 ohms, 20-20kHz. TV pictures simulated and measured diagonally. Illustrations may not be exact. Regular prices based on mfr's. nat'l. ad. value or those charged by full-price retailers; they do not necessarily represent Tech Hifi's prices. We reserve the right to correct misprints. At participating Tech Hifi stores.

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SAVE $96! ONKYO

$318

Onkyo dual cassette deck lets you copy tapes for your car stereo, walkperson, etc. Sophisticated design with 6-motor computer-controlled transport, auto-reverse (for up to *12 hours* of continuous music), Dolby® B&C NR, music search, much more. Reg. $414.

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coustic Research 2-way bookshelf speaker ith liquid-cooled tweeter for increased power andling. Top-rated! Reg. $192/pr.

kai turntable with automatic shutoff, front ontrols, straight tonearm. Reg. $100.
ave $41! ..... **Now $59.**

SAVE $42!

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JVC

JVC stereo cassette deck with Dolby® NR, soft-touch controls, fast-acting LED meters, and more. Hurry - these will sell fast! Reg. $130.

SAVE $391!

JVC EPI audio-technica

$499

Probably the most powerful and versatile system we've ever offered at this price! For only $499, you get a **JVC** 40 watt per channel digital AM/FM stereo receiver with preset tuning and 5-band graphic equalizer (so you can tune the sound *your* way), a pair of **EPI** high-output 3-way speakers that combine high-accuracy with life-like "punch", and a **JVC** semi-auto turntable with a premium-quality **Audio-Technica** cartridge. Reg. $890.

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Audiomate personal stereo cassette player with auto-reverse for up to 90 minutes of uninterrupted music. Complete with super-lightweight stereo headphones. A great-sounding walkperson at a nice, low price! Reg. $39.95.

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CAMEL

SUN., August 26

BREAKERS — BOSTON FISH HOUSE, 227 Needham St., Newton, (244-2710)
OTIS LEWIS & THE SOUL DUKES — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
REMINESENCE — CITYSIDE, Faneuil Hall, Boston (742-7390)
3rd ANNUAL NORTH SHORE R & R RUMBLE — GROVERS, 392 Cabot St., Beverly (922-3695)
BIG CITY TWISTERS — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
DANNY MO & THE EXCITERS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
THE REDEEMERS — JUMPIN JACK FLASH, 88 Queensberry St., Boston (536-2509)
BUNNY SMITH SOUL FOOD REVIEW — JAZZ CLUB 1369, 1369 Cambridge St., Cambridge (354-8030)
THE MELODIANS — JONATHAN SWIFTS, 30 JFK St., Cambridge, 661-9887
SEAN SANDS — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
HILL 16 — THE PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
MOVIES — O'BRIENS PUB, 3 Harvard Ave., Allston (782-6254)
HEMISPHERE PRODUCTIONS — RYLES, Inman Sq., Cambridge (876-9330)
BUSTED ALLIE/ALL AGES SHOW — SCOTCH 'N SOUNDS, Westgate Mall, Brockton (584-1694)
OPEN MIKE NIGHT with host MIKE DONOVAN — STITCHES, 969 Commonwealth Ave, Boston (254-3939)
MERCY SEAT/TURBINES/SCRUFFY THE CAT — THE RAT, 528 Commonwealth Ave., Boston (247-8309)
T. BLADE & THE FABULOUS ESQUIRES — THE TAM, 1648 Beacon St., Brookline (277-0982)
ROY LEWIS QUINTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

MON., August 27

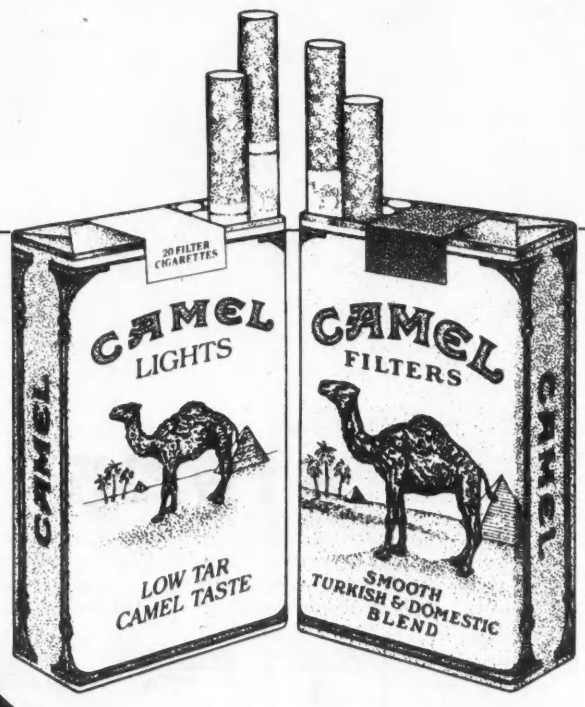
DANNY MO & THE EXCITERS — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
CHUCK & HELEN — CITYSIDE, Faneuil Hall, Boston (742-7390)
THE YOUNG RATIONALS — INN SQUARE MEN'S BAR, 1350 Cambridge St., Inman Sq., Cambridge (491-9672)
EMERALD CITY/SOLUTION SET — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
DON BRADDON QUARTET — 1369 JAZZ CLUB, 1369 Cambridge St., Cambridge (354-8030)
ALBERT COLLINS — JONATHAN SWIFTS, 30 JFK Street, Cambridge, (661-9887)
VOYCE/LOOKOUT/THE CRUISE — JUMPIN' JACK FLASH, 88 Queensberry St., Boston (536-2509)
CURRAUGHS FANCY — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
ALL STAR COMEDY NIGHT — SCOTCH 'N' SOUNDS, Westgate Mall, Brockton (584-1694)
CLOSED - PRIVATE PARTY — THE RAT, 528 Commonwealth Ave., Boston (247-8309)
2nd ANNUAL SIDEMAN'S BALL — THE TAM, 1648 Beacon St., Brookline (277-0982)
MARK CROSS TRIO — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

TUES., August 28

RADIO STAR — BOSTON FISH HOUSE, 227 Needham St., Newton (244-2710)
THE FUSE/UXB — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
TREMENDOUS RICHARD — CITYSIDE, Faneuil Hall Marketplace, Boston (742-7390)
3rd ANNUAL NORTH SHORE R & R RUMBLE — GROVERS, 392 Cabot St. Beverly (922-9695)
STRANGE FLESH/BLAROS — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
3 HANDS/ONYX — JACK'S, 952 Mass. Ave., Cambridge (491-7800)
MUSICIANS JAM SESSION — 1369 JAZZ CLUB, 1369 Cambridge St., Cambridge (354-8030)
RICHIE COLE — JONATHAN SWIFT'S, 30 John F. Kennedy St., Cambridge, (661-9887)
SINN FEIN/BRAINTRUST/HALFSHADOW — JUMPIN' JACK FLASH, 88 Queensberry St. Boston (536-2509)
JACK HICKEY — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
BLACK JACKS/DOGMATICS/BAND 19/NOONDAY UNDERGROUND — THE RAT, 528 Commonwealth Ave., Boston (247-8309)
BOBBY WATSON BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
SHOWCASE COMEDY REVIEW — SCOTCH 'N' SOUNDS, Westgate Mall, Brockton (584-1694)
LENORA HELM QUINTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

WED., August 29

FAT CITY — BESTCRUISE, Commonwealth Pier, Boston (742-4265)
STASH — BOSTON FISH HOUSE, 227 Needham St., Newton (244-2710)
THE PETER DAYTON BAND/BLACK & WHITE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
NUCLEAR THEATRE/REAL TIMES — CHET'S LAST CALL, Causeway St., Boston (523-9160)
MALIBU RUM PARTY — CITYSIDE, 262 Faneuil Hall Marketplace, Boston (742-7390)
3rd ANNUAL NORTH SHORE R & R RUMBLE — GROVER'S, 392 Cabot St., Beverly (922-9695)
THE ZONE/MOULIN ROUGE — INN SQUARE MEN'S BAR, 1350 Camb. St., Cambridge (491-9672)
THE SHAKE/EMERGENCY SONS — JACKS, 952 Mass. Ave., Cambridge (491-7800)
JOY SPRING — 1369 JAZZ CLUB, 1360 Cambridge St., Cambridge (354-8030)
WILLIE DIXON — JONATHAN SWIFTS, 30 JFK St., Cambridge (661-9887)
3 HANDS/IT PLAY — JOHNNY D'S SOUNDS & SPIRITS, 85 Harvard Ave., Allston (254-7629)
POOR BOYS/THE NOVA MOB — JUMPIN JACK FLASH, 88 Queensberry St. Boston (523-2509)
WILLIE LOCO ALEXANDER/PASTICHE — RAT, 528 Commonwealth Ave., Boston (247-8309)
DUBLIN BAY PIRATES — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
MOVIES — O'BRIENS, 3 Harvard Ave., Allston (78-6245)
TOM AALFS TRIO -AFT. — RYLES, Inman Square, Cambridge (876-9330)
THE DRIVE/THE FLICKS — SCOTCH 'N' SOUNDS, Westgate Mall, Brockton (548-1694)
D.J.— ALBERT O — SPIT, 13 Lansdowne St., Boston (262-2424)
DUKE ROBILLARD & THE PLEASURE KINGS — THE TAM, 1648 Beacon St., Brookline (277-0982)
LESLIE SMITH — TURTLE CAFE, 1271 Cambridge St., Cambridge (354-8599)
THE FRINGE — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)



Camel Lights

LIGHTS: 9 mg. "tar", 0.8 mg. nicotine av. per cigarette by FTC method;
FILTERS: 15 mg. "tar", 1.0 mg. nicotine av. per cigarette, FTC Report MAR. '83.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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SOUNDBOARD

THURS., August 30

D.J. DOUG LANE — BESTCRUISE, Commonwealth Pier, Boston (742-4265)
STASH — BOSTON FISH HOUSE, 227 Needham St., Newton (244-2710)
FAT CITY — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
GARY SHANE & THE DETOUR/FURY — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
RED DOG BAND — CITYSIDE, Faneuil Hall, Boston (742-7390)
VAN DYCKES/THE ROOSTERS — CHET'S LAST CALL, Causeway St., Boston, 523-9160
SANDY MAC & THE HEART ATTACKS — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
3rd ANNUAL NORTH SHORE R & R RUMBLE — GROVER'S, 392 Cabot St., Beverly (922-9695)
PUSH PUSH/THE CONDO PIGMIES — INN SQUARE MEN'S BAR, 1350 Cambridge St., Cambridge (491-7800)
HYPERTENSION — JACKS, 952 Mass. Ave., Cambridge (491-7800)
ROBERT SILVERMAN GROUP — 1369 Jazz Club, 1369 Cambridge St., Cambridge (354-8030)
DOGMATICS/BLAROS — JOHNNY D'S SOUNDS & SPIRITS, 85 Harvard Ave., Allston (254-9629)
DANCE PARTY — JONATHAN SWIFTS, 30 JFK St., Cambridge (661-9887)
R.O.S./CHAIN LINK FENCE/NOONDAY UNDERGROUND — JUMPIN JACK FLASH, 88 Queensberry St. Bostn (536-2509)
JEFF STOUT QUARTET — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
DUBLIN BAY PIRATES — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
PAUL & TRAV — O'BRIENS PUB, 3 Harvard Ave., Allston (782-6245)
IMPROVBOSTON — RYLES, Inman Sq., Cambridge (876-9330)
DJ — TOM LANE — SPIT, 13 Lansdowne St., Boston (262-2424)
DEL FUEGOS/OUTLETS/PRIME MOVERS — THE RAT, 528 Commonealth Ave., Boston (247-8309)
SECRET ADMIRERS — THE TAM, 1648 Beacon St., Brookline (275-0982)
STEVE GOODMAN — TURTLE CAFE, 1271 Cambridge St., Cambridge (354-8599)
THE FLICKS — SCOTCH 'N SOUNDS, Westgate Mall, Brockton 584-1694)
TOM AALFS QUARTET — WILLOW JAZZ, 699 Broadway, Somerville (623-9874)

FRI., August 31

HYPERTENSION — BESTCRUISE, Commonwealth Pier, Boston (742-4265)
STASH — BOSTON FISH HOUSE, 227 Needham St., Newton (244-2710)
NEW MAN/SHADE — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
STOVALL BROWN — ED BURKE'S, 808 Huntington Ave., Boston (566-9267)
SORRY/CHRISTMAS — CHET'S LAST CALL, Causeway St., Boston (523-9160)
BIG CITY TWISTERS — GREAT SCOTT, 1222 Comm. Ave., Boston (566-9014)
THE NEW MODELS — GROVERS, 392 Cabot St., Beverly (922-9695)
BAM BAM/THE IRONICS — INN SQUARE MEN'S BAR, Inman Square, Cambridge (491-9672)
SLEEPY LA BEEF/PINK CADILLAC — JACKS, 952 Mass., Ave., Cambridge (491-7800)
SATHIMA BEA BENJAMIN & BUSTER WILLIAMS — 1369 JAZZ CLUB, 1369 Cambridge St., Cambridge (354-8030)
THE FOOLS — JONATHAN SWIFTS, 30 JFK St., Cambridge (661-9887)
BARRENCE WHITFIELD & THE SAVAGES/THE ACCIDENTS — JUMPIN JACK FLASH, 88 Queensberry St. Boston (536-2509)
SPIDER BRIDGE — KINVARA PUB, 34 Harvard St., Allston (254-9737)
DUBLIN BAY PIRATES — PURPLE SHAMROCK 1 Union St., Boston (227-2060)
THE FALCONS — O'BRIEN'S PUB, 3 Harvard Ave., Allston (782-6245)
REAL KIDS/THRILLS — THE RAT, 528 Commonwealth Ave., Boston (247-8309
DOC SCANLON'S RHYTHMS BOYS — RYLES, Inman Square, Cambridge (876-9330)
DJ—OEDIPUS — SPIT, 13 Lansdowne St., Boston (262-2424)
MITCH CHAKOUR BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
TIL TUESDAY/MR. WIZARD — SCOTCH 'N' SOUNDS, Westgate Mall, Brockton (584-1694)
SPECIAL GUEST — TURTLE CAFÉ, Inman Sq., Cambridge (354-8599)
RICHARD HOLLYDAY QUINTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

SAT., Sept. 1

THE WHITEWALLS — BESTCRUISE, Commonwealth Pier, Boston (742-4265)
STASH — BOSTON FISH HOUSE, 227 Needham St., Newton (244-2710)
THE ZONE/TARGET — BUNRATTY'S, 186 Harvard Ave., Allston (254-9804)
O POSITIVE/VASCO DE GAMA — CHET'S LAST CALL, Causeway St., Boston (523-9160)
BOBBY WATSON BAND — CITYSIDE, Faneuil Hall Marketplace, Boston (742-7390)
THE SOUL DUKES — GREAT SCOTT, 1222 Comm. Ave Boston (566-9014)
TIL TUESDAY — GROVER'S, 392 Cabot St., Beverly, (922-9695)
THE PETER DAYTON BAND/THE BRISTOLS — INN SQUARE MEN'S BAR, Inman Sq., Cambridge (491-9672)
KUUMBA — JACKS, 952 Mass. Ave., Cambridge (491-7800)
HOPELESSLY OBSCURE/MOOSE & THE MUDBUGS — JOHNNY D'S SOUNDS & SPIRITS, 85 Harvard Ave., Allston (254-9629)
BOYS LIFE/LIFEBOAT/DREZNIAK — JUMPIN JACK FLASH, 88 Queensberry St. Boston (536-2509)
FUNK NIGHT — JONATHAN SWIFTS, 30 JFK St., Cambridge (661-9887)
TBA — KINVARA PUB, 34 Harvard Ave., Allston (254-9737)
DUBLIN BAY PIRATES — PURPLE SHAMROCK, 1 Union St., Boston (227-2060)
TBA — O'BRIENS, 3 Harvard Ave., Allston (782-6245)
CHRISTY ROSE/DAVID CHAMPAGNE — THE RAT, 528 Commonwealth Ave., Boston (247-8309)
GARY SHANE & THE DETOUR/ARMED FORCES — SCOTCH 'N' SOUNDS, Westgate Mall, Brockton (584-1694)
DJ—STEVE STRICK — SPIT, 13 Lansdowne St., Boston (262-2424)
DOC SCANLONS RHYTHM BOYS — RYLES, Inman Sq., Cambridge (876-9330)
NICK BRANCH & THE PRIME RIB BAND — THE TAM, 1648 Beacon St., Brookline (277-0982)
SPECIAL GUEST — TURTLE CAFÉ, Inman Sq., Cambridge (354-8599)
RICHARD HOLLYDAY QUINTET — WILLOW JAZZ CLUB, 699 Broadway, Somerville (623-9874)

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CHUNNEL
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SATURDAY • AUGUST 25 • 4⁵⁰ TONIGHT!
EPIC RECORDING ARTISTS
'til tuesday
WITH SPECIAL GUESTS
DUB 7 AND ATHENS
MYERS'S ORIGINAL RUM CREAM
MYERS'S ORIGINAL RUM CREAM $1.50 ALL NIGHT!

THE CHANNEL WILL BE CLOSED
AUGUST 26 THROUGH 31 FOR OUR RENOVATIONS.
PLEASE JOIN US THRUSDAY SEPTEMBER 6
FOR OUR GRAND REOPENING PARTY!

SATURDAY • SEPT 1 • 3:00 PM
ALL AGES WILD BACK TO SCHOOL PARTY
FEATURING SPECIAL SURPRISE GUESTS
LISTEN TO WILD FOR DETAILS!

SATURDAY • SEPT 1 • 8:30 PM • 2⁵⁰
$2⁵⁰ DANCE PARTY
FEATURING L•88
• AXMINSTER • HOT PURSUIT
HAPPY HOUR DRINK PRICES TIL MIDNIGHT!

TUESDAY • SEPT 4 • 2⁰⁰
NU MUSIK REVUE
• SINN FEIN •
• ST. GERMAINE •
• FREE MOVIES •
• SLIM AND THE SARCASTICS •
SPECIAL GUEST D.J. 104 FM WBCN 'S CARMELITA

WEDNESDAY • SEPT 5 • 11:30 AM FREE!
WBCN LUNCHTIME CONCERT
FEATURING
INDUSTRY
FREE ADMISSION • FREE HOTDOGS
YOUR FIRST MILLER BEER FREE!
DOORS OPEN 11:30 AM

THURSDAY • SEPTEMBER 6
THE CHANNEL'S
GRAND REOPENING PARTY
FEATURING
EPIC RECORDING ARTISTS
'til tuesday
AND SPECIAL GUESTS
"FIRE IS COMING"
THE NEIGHBORHOODS
AND MORE!
• CHAMPAGNE TOAST AT MIDNIGHT •
• LOTS OF GIFTS AND FREEBIES •
DON'T MISS IT

TUESDAY • SEPT 11 • 6⁵⁰/7⁵⁰
GRANDMASTER MELLE MEL AND THE FURIOUS FIVE
2 SHOWS
ALL AGES • 4:00 PM
OVER 20 • 8:30 PM WITH SPECIAL GUESTS
• SKIN • AND • SONS OF SAPPHO •

WEDNESDAY • SEPT. 12 • 4⁰⁰/5⁰⁰
THE GUN CLUB
WITH SPECIAL GUESTS

TUESDAY • SEPT 18 • 6⁵⁰/7⁵⁰
"MORE BOUNCE TO THE OUNCE"
"I CAN MAKE YOU DANCE"
AND SPECIAL GUESTS

SEPT 14 ..... BEAVER BROWN
SEPT 15 ..... THE LYRES/REPLACEMENTS
SEPT 21 ..... THE STOMPERS
SEPT 28 ..... THE NEATS
SEPT 29 ..... ERIC BURDON
OCT 4 ..... YELLOWMAN
OCT 5 ..... MINISTRY
OCT 6 ..... TALAS

DOORS OPEN 8:30 PM • POSITIVE I.D. REQUIRED TICKETS AVAILABLE AT STRAWBERRIES • TICKETRON CONCERTCHARGE 497-1118 • OUT OF TOWN • NEWBURY COMICS AND THE CHANNEL EXCHANGE

Continued from page 19

information.

LUPUS ERYTHEMATOSUS SELF-HELP GROUP — call 787-2192, evenings, for information.

MASS. MENTAL HEALTH CENTER (734-1300), 74 Fenwood Rd., Boston. For all people who live or work in Brookline, Brighton, Allston, and Jamaica Plain. Volunteers are needed.

McLEAN HOSPITAL, 115 Mill St., Belmont, offers stress management, stop-smoking, and weight management groups; also support group for relatives of schizophrenics; call 855-2978.

MEDITATION GROUP & HEALING CIRCLE meets 1st and 3rd Sun. of month at 7 p.m. at 678 Mass. Ave., Central Sq., Camb. Donation $5; call 782-0810.

MERCURY TOXICITY SERVICE for people suffering from unexplained nervous, skin, digestive, or emotional disorders possibly related to mercury-containing tooth fillings; call 332-1234 or 332-3855.

MIDDLESEX COMMUNITY COLLEGE offers a low-cost dental-hygiene clinic at its Bedford campus daily 8 a.m.-5 p.m. and Wednesdays 4:30-8:30 p.m. for cleaning, fluoride, and X-rays. Free services for senior citizens. Call 275-2383 for appointment.

MOVING TOGETHER (623-7521), 2 Lincoln St., Somerville, offers psychotherapy, stress management, and Tai Chi Chuan.

NEW ENGLAND NUTRITION ASSN. (247-0896), 480 Comm. Ave., Boston 02215.

NEW ENGLAND WOMEN'S GYM (451-3514), 46 Waltham St., Studio 107, South End, Boston offers ongoing yoga and aerobic stretch dance to music.

NUTRITION HOTLINE (800-322-7203), Mon.-Fri., 9 a.m.-3 p.m. Sponsored by the Mass. Nutrition Resource Center. Trained nutritionists will answer your questions.

OCCUPATIONAL HEALTH CLINIC examines work-related illnesses at Norfolk County Hospital. For information and appointment call 843-0690; ask for outpatient department.

OPERATION VENUS (800-272-2577). Referral and information service for venereal disease. Free and confidential.

OVEREATERS ANONYMOUS offers mutual help with compulsive overeating. No dues, fees, or weigh-ins. Call 354-3072 or 875-0001.

THE PEOPLE PLACE (641-1986), 48 Mystic St., Arlington. Support groups for weight loss, quitting smoking, hypertension, and stress management. Call for information and fees. Also, a free forum every other Monday for people who are shopping for counseling services.

PEOPLE TO PEOPLE ASSOCIATES (890-1886), 181 West St., suite 16, Waltham, offers group therapy for individuals separated and divorced and singles wishing to make the most of it. Call for information and fees.

SCLERODERMA SUPPORT GROUP meets third Wed. of each month at Mass. Rehab. Hospital; call the Mass. Arthritis Foundation (542-6535), 800-882-1464, or 334-6265.

SEXUAL HEALTH CENTER OF NEW ENGLAND (266-3444), 480 Boylston St., Boston. Pre-orgasmic groups, sexual enhancement groups for women.

SICKLE CELL ASSN. OF MASS. sponsors support groups; call 828-7648.

SOCIAL WORK REFERRAL SERVICE sponsored by Natl. Assn. of Social Workers; call 720-2828 for free referral to a licensed psychotherapist near you.

SOMA COUNSELING CENTER (491-8694), 99 Bishop Allen Drive, Central Sq., Camb. Individual, group, family therapy.

SOUTHERN JAMAICA PLAIN HEALTH CENTER (522-5900), 687 Centre St. Referral, medical care for infants and children, gynecological exams, family planning consultation.

STROKE CLUBS sponsored by Mass. Easter Seal Society are open to stroke victims and their families. Free; call 482-3370.

STUTTERERS' SUPPORT GROUP meets 2nd and 4th Wed. of each month, 7-8:30 p.m. at Curtis Hall, South St., Jamaica Plain. Free, for stutterers and their families. Call 524-1595 or 524-1293 or write 8 Warren Sq., Jamaica Plain 02130.

TEMPOROMANDIBULAR JOINT SYNDROME support group; free. Write PO Box 215, Sharon 02067.

TOWARD INDEPENDENT LIVING AND LEARNING (329-6150), 515 Providence Highway, Dedham, offers community residential programs, adult day activities, respite care, foster care, and specialized home care for people with mental retardations, mental illness, physical handicaps, emotional problems, and developmental disabilities and their families.

WATERTOWN HEALTH CENTER (923-0001), 85 Main St. Adolescent, adult, and pediatric sessions days Mon.-Fri. Continuity of care by staff physicians and nurses.

WELL ST. STATION (923-1440), 62 Mt. Auburn St., Watertown. Wellness counseling, stress management, communications skills, yoga.

YOGA PROGRAMS to exercise mind, body, and spirit are offered Wednesdays at 7:30 p.m. at the International Mahayana Yoga Center, 310 Harvard St., Brookline. Free; call 232-5967.

YOGA in the Iyengar style at Porter Sq., Camb. Call 623-0272.

YOUVILLE HOSPITAL (876-4344), 1575 Cambridge St., Camb., offers meditation and relaxation and exercise classes; call for times and fees.

LEGAL

ARTISTS FOUNDATION (482-8100, 110 Broad St., Boston, offers a free information and referral service for musicians, artists, and writers with legal problems; call 482-8100.

BOSTON BAR ASSN. (742-0625), 16 Beacon St., Boston, refers clients to private attorneys; initial half-hour consultation with referred attorney $15; call for more information.

CAMBRIDGE CONSUMERS' COUNCIL (498-9023) investigates consumer complaints and gives information.

CAMBRIDGE DISPUTE SETTLEMENT CENTER (876-5376), 1 West St., Camb. offers free mediation services between family members, tenant and landlord, consumer and merchant, employee and employer. Call for information.

CAMBRIDGE RENT CONTROL HEARINGS — Students for Public Interest Law (SPIL) at Harvard Law School represent tenants free of charge at Camb. rent-control hearings. Call 495-4394 and leave a message.

CONSUMER CREDIT COUNSELING SERVICE of Eastern Mass. (426-6644), 8 Winter St., suite 1210, Boston. A non-profit, confidential service offering counseling at no charge on budgeting, debt problems, and housing problems.

CIVIL LIBERTIES UNION OF MASSACHUSETTS (482-3170), 47 Winter St., Boston. Helps with defense of all Bill of Rights freedoms.

DRAFT COUNSELING provided by BAARD (Boston Alliance Against Registration and the Draft) every Thurs. at 7:30 p.m. in the basement of Old Cambridge Baptist Church, 1151 Mass. Ave., Camb. Call 354-0931.

FAMILY LEGAL ASSISTANCE (241-8866) is provided at the Kennedy Center, 27 Winthrop St., Charlestown, Mon.-Fri. 11 a.m.-5 p.m.

FIGHTING INJUSTICE *PRO SE* (548-3295 or 354-7010), Box 689, Falmouth 02541. Mutual help group trains litigants to represent themselves in family court and other litigations. Free meetings every second Thurs., 7 p.m.

HARVARD DEFENDERS provides free legal assistance to defendants in criminal cases in show-cause hearings in district court; call 495-4413.

LANDLORD/TENANT PROBLEMS? Mass. Bar Assoc. Court Lawyer Referral Program provides legal assistance for middle- and lower-middle-income persons; minimal fees. 1 Center Plaza, Gov't Center, Mon.-Fri. 523-0595.

MASS. PIRG. (423-1796), Mon.-Fri. 10 a.m.-4 p.m. If your complaint is for less than $750, take it to small-claims court. Mass. PIRG can help you.

NATIONAL LAWYERS GUILD (227-7008), 120 Boylston St., Boston. Consultation and referral.

ROXBURY DEFENDERS COMMITTEE provides free high-quality, comprehensive legal services to indigent persons with criminal cases in Roxbury, Dorchester, and Suffolk Superior Courts. Open Mon.-Fri. 9 a.m-5 p.m., 126 Warren St., Roxbury. Call 445-5640, 24 hours a day.

SCHOOL OF INDUSTRIAL RELATIONS (536-9440), 761 Harrison Ave., Boston. Evening instruction in union organizing, contract negotiation, affirmative action, pensions, and worker's compensation. Call for information.

SMALL CLAIMS COURT Advisory Service. Call 427-7261.

UNEMPLOYMENT LAW PROJECT, 14 Beacon St., room 407, assists in appealing unemployment claims, including representation at hearings. Call 226-7008, 9:30 a.m.-12:30 p.m., for information and fees.

MEN

ASSOCIATES FOR HUMAN RESOURCES (369-7810) has openings in its men's discussion group.

BOSTON MEN'S CENTER holds consciousness-raising groups the first Fri. of each month, 7-9 p.m. at St. Andrew's Mission, 18 Williston Ave., Brookline. Call 247-4056 for information and fees.

CONSCIOUSNESS-RAISING FOR MEN first Fri. of each onth, 7-9 pm. at St. Andrews Mission, 18 Williston Rd., Brookline. Call 247-4056 for information and fees.

EMERGE (267-7690), 25 Huntington Ave. #206, Boston. Groups (and individual work) for men who batter.

FATHERS WITHOUT CHILDREN, support for men who have lost or are losing custody; call 628-5347 before 9 p.m.

FOR MEN ONLY, a single fathers' discussion group for men with or without custody. For information, call 566-5716.

FREE MEN/BOSTON (232-1542) offers support groups, discussion programs, workshops and a newsletter for men concerned with the limitations and hazards of being male who seek new roles.

JEWISH FAMILY AND CHILDREN'S SERVICE (235-8997), 31 New Chardon St., Boston, offers discussion groups for men: "Male and Middle Age," "Single Fathers," "Recently Separated Men."

MALE INCEST SURVIVOR self-help collective, for men 21 years or older with histories of incest or sexual abuse. Not for those who are subsequent abusers or dependent on alcohol or drugs. Donations requested. Write PO Box 111, Woburn 01801 for time and place of next meeting.

MEN AND ANGER, support group for men who batter, at the West Suburban YWCA, 231 Bacon St., Natick (653-4464).

MEN'S RIGHTS, INC. (848-9575), 1317 Liberty St., Braintree. Concerned with sexism and men's problems.

MEN'S SUPPORT GROUP (533-4460), Framingham/Medway area. Meets weekly.

NEW ENGLAND MALE REPRODUCTIVE CENTER (247-6632), Doctors office building of University Hospital (BU), 720 Harrison Ave., Boston. Devoted solely to the treatment of male infertility and impotence.

OASIS (776-3452) collective of men committed to education about sex role stereotyping. Slide show available.

PARENTS

ABCD's HEAD START PROGRAM helps kids acquire educational skills, along with nutritional, medical, and dental services; call 357-6000, ext. 388 for details. Sponsored by Action for Boston Community Development, 178 Tremont St., Boston.

ADOPTION NETWORK offers groups for single people interested in adopting children. Call 469-3463 or 354-5528 for information and fees.

ASSOCIATES FOR CHANGE, 24 Mason St., Lexington, offers support groups for prospective parents and parents of adolescents; call 862-4419 or 876-1970.

B-D FERTILITY AWARENESS HOTLINE answers questions about fertility and natural family planning and refers women to fertility classes; 9 a.m.-5 p.m at St. Margaret's Hospital; call 436-0756.

BETH ISRAEL HOSPITAL offers training for parents; call 735-4172 for information and fees.

BOSTON CHILDREN'S SERVICE ASSN. (267-3700), 867 Boylston St., Boston, seeks foster parents for kids 10-17; training and support available.

BOSTON FAMILY INSTITUTE (731-2883), 251 Harvard St., Brookline, offers family therapy. Call for information and fees.

CAMBRIDGE FAMILY AND CHILDREN'S SERVICE (876-4210), 99 Bishop Richard Allen Drive, Camb., offers workshops on single parenting. Sliding fee; child care available.

CAMBRIDGE FAMILY PLANNING (868-2900) offers birth-control clinics at neighborhood health clinics. Day and evening sessions. Confidential care.

CAMBRIDGE FAMILY Y (876-3860), 820 Mass. Ave., Camb., offers exercises for women during and after pregnancy and for babies and parents together. Call for information and fees.

CAMBRIDGE/SOMERVILLE DAY CARE AND AFTER SCHOOL PROGRAM operates on a sliding fee scale. Call 623-2143 for day-care information, 868-2900 for the after-school program.

CHILDBIRTH CLASSES offered by Birthchoice; call 383-6540 or 383-1498 for information and fees.

CHILD MOLESTATION ACTION COMMITTEE sponsors marches on the Boston Common on the 3rd Sat. of each month to call attention to the problem of missing children in MA; call 266-2728 for more information.

CHILDREN'S COOPERATIVE (497-4332), 1555 Mass. Ave,. Camb., offers daycare on a sliding fee scale for children ages 3-5. Non-sexist, non-violent, multi-cultural.

CONCERNED UNITED BIRTHPARENTS (443-3770), a support group for people who have lost a child to adoption, meets the fourth Sun. of each month at 2 p.m. at the Paulist Center, 5 Park St., Boston, in the 3rd-floor library. Or write PO Box 396, Camb. 02138.

COPE (357-5588), Coping with the Overall Pregnancy Experience, 37 Clarendon St., Boston, offers discussion groups for pregnant and postpartum women and couples, many related groups and services, plus info, resources, and referrals. Post-abortion group forming.

DIANE DeVANNA CENTER for the Prevention of Child Abuse and Neglect operates a 24-hour hotline; 843-7010. Volunteers needed.

DIVORCE RESOURCE & MEDIATION CENTER (492-3533), 2464 Mass. Ave., Camb., offers support groups for separated parents and children. Call for information and fees.

FAMILY CONNECTION, a parenting and resource exchange for Southwest Boston at 4256 Washington St., Roslindale and 1178 River St., Hyde Park, Mon.-Fri. 8:30 a.m.-4:30 p.m., Wed. till 8:30 p.m. Call 323-0300 or 361-5756.

FAMILY SERVICE ASSN. OF GREATER BOSTON (523-6400), 34½ Beacon St., Boston.

GREATER BOSTON ASSN. FOR RETARDED CITIZENS offers a variety of services to retarded citizens and their families; call 266-4520.

GREATER BOSTON CHILD CARE COALITION (427-2786), at the Codman Sq. Health Center, 6 Norfolk St., Dorchester, organizes parents needing child care and child-care providers. Also a reading program. Open daily and weekends, 8 a.m.-11 p.m.

HOMEBIRTH INC. (787-9040), offers classes to help couples regain control of their birth experiences in the home or hospital.

INSTITUTE FOR REMARRIAGE AND STEP-FAMILIES (964-6933), 259 Walnut St., Newtonville, offers a group for remarried couples with live-in stepchildren.

JEWISH FAMILY AND CHILDREN'S SERVICE (235-8997), offers support groups: "You and Your Aging Parents," "Dealing with the Loss of a Child," "A Baby Maybe," "Single Fathers," "Adoptive Parents," "Parents of Gays," "Parents of Intermarried Children," and others. Foster homes for adolescents also needed.

MATERNAL AND CHILD HEALTH CENTER (864-9343), 2464 Mass Ave., Camb., offers prenatal and postpartum exercise and prepared childbirth training.

McLEAN HOSPITAL 955-2462), 115 Mill St., Belmont, offers a group for mothers of children aged 5 and younger, Wed. 10-11:30 a.m. Call for fees and information.

MELROSE-WAKEFIELD HOSPITAL (662-7200 ext. 3508), 585 Lebanon St., Melrose, offers childbirth education sessions and childbirth refresher courses.

MINUTEMAN TECH DAY CARE CENTER (861-6500, ext. 230), open Mon.-Fri., 7:30 a.m.-3:30 p.m.; $12 a day.

MOTHERS SUPPORT GROUP meets one afternoon a week. Pregnant women and babies welcome. Free; call 623-3973.

NAZARETH CHILD CARE CENTER (522-4040), 420 Pond St., Jamaica Plain, seeks permanent homes for kids 8-14.

THE PARENT CONNECTION (643-3660), 1210 Mass. Ave., Arlington, offers support groups and workshops on all aspects of being a parent.

PARENTING OUR ELDERS, support group for those concerned with aging relatives, every other Wed., 7:30-9 p.m. at Endicott Coll., Hale St., Beverly. Fee $5 per session; call 922-4669, evenings.

PARENTS AND FRIENDS OF LESBIANS AND GAYS, mutual support group. Call 436-5393 or write Boston Parents FLAG, PO Box 125-S101, Arlington 02174. Meetings first Tues. of month at 7:15 p.m. at conference room 1A, Sherill Hall Library of the Episcopal Divinity School, 99 Brattle St., Camb. Free.

PARENTS ANONYMOUS provides self-help groups for improving stressful relations with children; call 267-8077 or (hotline) 800882-1250.

PARENTS WITHOUT PARTNERS offers support for single parents. Call 734-5400 or write PO Box 81, Brookline 02146.

PLANNED PARENTHOOD (492-0518), 99 Bishop Allen Dr., Camb. Counseling, information, referrals, courses, and more, concerning all fertility-related behavior. Counseling phone: 492-0777.

PREGNANT TEENAGER SUPPORT GROUP being formed at Somerville Hospital, 230 Highland Ave., Somerville. Free, but numbers limited; call 666-4400, ext. 263.

PROJECT ANCHOR (436-0541) is looking for families for homeless children. Single parents welcome.

SINGLE PARENTS FOR ADOPTION OF CHILDREN EVERYWHERE offers help to single parents who wish to adopt a child. Call 655-5426.

STEPFAMILY COUPLES GROUP at Riverside Family Counseling Inc., St. Paul's Church, 55 Court St., Dedham. Call 964-6933.

UNION HOSPITAL (581-9200, ext. 3510), 500 Lynnfield St., Lynn, sponsors "Caring and Sharing," for parents who have experienced a miscarriage or a stillbirth; meets monthly. Free.

VICTIMS OF SOCIAL SERVICE ABUSE is a group of parents concerned about what the Dept. of Social Services does to kids; call 327-8552 or 828-0758.

VIETNAM VETS' FAMILY AND FRIENDS SUPPORT GROUP meets Wed. 7-9 pm. at UMass/-Downtown, 100 Arlington St., room 419. Call 451-0171 for information and fees.

WEEKLY SUPPORT GROUP for parents of physically different children is offered by the Central Square Counseling Center, 678 Mass.

Ave., Camb. Call 491-4640 weekdays.
THE WOMEN'S CENTER (354-8807), 46 Pleasant St., Camb., offers a mothers' support group open to all mothers. Child care provided; no charge.

WOMEN

ALLIANCE AGAINST SEXUAL COERCION (AASC) (547-1176), PO Box 1, Camb. 02139. Offers counseling, information, referral, and advocacy for women who have been sexually harassed at work.
ALLSTON-BRIGHTON GREENLIGHT offers a network of safe houses for women in the neighborhood who feel threatened. Call 739-2200, ext. 513.
ARADIA (247-4861, ext. 58), 520 Comm. Ave., Boston. Counseling center for women. Groups for lesbians, black women, Hispanic professionals, women who fear success, women suddenly single, women with bad self-images, and others. Call for information and fees.
BETH ISRAEL HOSPITAL, 330 Brookline Ave., Boston, offers a sexual assault victims therapy group meeting Mondays starting Oct. 22; call 735-4738 for information and fees.
BOSTON AREA RAPE CRISIS CENTER (492-RAPE). Call for support and/or information.
BOSTON INDIAN COUNCIL offers a women-in-transition program and help for battered Native American women; strictly confidential. Call 232-0343.
BOSTON N.O.W. (661-6015), 99 Bishop Allen Drive, Camb. National Organization for Women. Political action, reproductive rights, media reform, lesbian rights, legal referrals, consciousness-raising groups. Open house first Wed. of each month at 7:30 p.m.
BOSTON VET CENTER offers a support group for women Vietnam vets and wives and mothers of Vietnam vets, Tues. at 7 p.m. at 480 Tremont St. Call 451-0171 for information.
BOSTON WOMEN'S ART ALLIANCE (451-9635), 539 Tremont St., Boston.
BREAST-CANCER support and exercise group for women at Boston YWCA; see "Health."
CAMBRIDGE YWCA (491-6050), 7 Temple St., Camb., offers support groups for displaced homemakers, women who have had mastectomies, and premenstrual syndrome.
CAREER AND VOLUNTEER ADVISORY SERVICE (227-1762), 14 Beacon St., Boston. Individual career counseling, résumé help, interviewing skills, workshops, library. Open house every Tues. at noon.
CASA MYRNA VASQUEZ INC. (262-9561), PO Box 18019, Boston. An emergency-shelter program for women and their children. Volunteers needed.
CIVIC CENTER AND CLEARING HOUSE (227-1762), 14 Beacon St., Boston. Women and work; $25 fee for counseling.
COALITION FOR BASIC HUMAN NEEDS is a welfare-rights organization run by welfare recipients that works for change and offers support; call 451-3445.
COMMUNITY PROGRAMS AGAINST SEXUAL ASSAULT (CPASA), bilingual (English/Spanish) consultation, information, and advocacy service for rape victims and their families. Call 442-9600 Mon.-Fri., 10 a.m.-5 p.m., or 42-9603, 24 hours.
CONTINUUM (964-3322), 785 Centre St., Newton, non-profit independent educational organization.
CRITTENTON CLINIC, 1 Perthshire Rd., Brighton. Nonprofit clinic for outpatient, first-trimester abortions. Free pregnancy tests; for appointment call 782-7600. Also BC and GYN services, vasectomy, tubal ligation, counseling.
DES ACTION PROJECT (828-7461), PO Box 128, Stoughton 02070.
EVANGELICAL WOMEN'S CAUCUS, Boston chapter, meets first Tues. of month; call 964-8047 for details.
EVERYWOMAN'S SPORT CENTER (926-3008), 120 Elm St., Watertown. Conditioning and sports center for women of all ages and abilities.
FEEDING OURSELVES, programs for women on compulsive eating. Psychological exploration of overeating, overweight, and body image. Group and individual counseling; call 661-3727.
HELP FOR ABUSED WOMEN AND CHILDREN (745-2162), 24-hour hotline (744-6841). Offers counseling, speakers, and support groups. HAWC is also looking for volunteers.
INNER VISION COUNSELING (566-3503), individual and group counseling for women fighting low self-esteem, depression, trouble with relationships, overeating. Sliding fee scale.
JEWISH FAMILY AND CHILDREN'S SERVICE (235-8997), offers discussion and support groups: "Mothers of Young Children," "Women as Women, Wives, Mothers, and Daughters," "Recently Separated Women."
MASS. WOMEN'S POLITICAL CAUCUS (547-6532), Box 242, Camb. 02139.
MASS. FEMINIST FEDERAL CREDIT UNION (661-0450), 186½ Hampshire St., Camb.
MENOPAUSE SELF-HELP sponsored by the Menopause Collective and Women Sharing/-Women Health. Cost $15; call 522-9213 (voice) or 492-2936 (TTY).
METAMORPHOSIS, INC. (646-6319) offers individual, group, and couple counseling with a special focus on the needs of women in transition. Free initial interview, sliding fee scale.
NATL. ORGANIZATION FOR WOMEN (NOW) hosts an open house the first Wed. of each month at 7:30 p.m. at 99 Bishop Allen Drive, Camb. Call 661-6015.
NEW ENGLAND WOMEN BUSINESS OWNER'S ORGANIZATION (NEWBO) (492-4682), 4 Brattle St., Camb., meets monthly. Call for details.
9to5 (423-3253), 37 Temple Place, Boston. The organization for women office workers.
NORTH SHORE COMMUNITY HEALTH CENTER (745-2440), offers incest therapy group for women victims 18 or older. Call 927-4506.
PROJECT RE-ENTRY (227-1762), 14 Beacon St., Boston, offers 6-month career internship programs for women: open house 1st and 3rd Tues. of each month, noon-1 p.m.
PROJECT W.A.G.E. (979-0734), 55 Sea St., Quincy. Vocational counseling for women Mon.-Fri. 8:30 a.m.-4:30 p.m. No fee.
RENEWAL HOUSE (566-6881), a shelter for battered women and children, is looking for volunteers. Minority women encouraged to apply; training and support will be provided.
RESPOND (623-5900). For battered women and children.
SECOND WIND BOSTON (247-2633), 140 Clarendon St., Boston, room 701, is a center for women over 40 and minority women who are seeking to become economically self-sufficient.
SOMERVILLE WOMEN'S CENTER (623-9340), 38 Union Sq., Somerville. Mon.-Fri. 10 a.m.-3 p.m. Mothers and Fathers Anonymous meet every Fri. at 10 a.m.
TAKE BACK THE NIGHT has meetings each Mon. at 7:30 p.m. at the Harriet Tubman House, Mass. and Columbus Aves., Boston.
TAPESTRY INC. (661-0248), 20 Sacramento St., Camb. Feminist therapy and education for gay and straight women, couples, families, and children. Nonprofit, sliding fee scale.
TRANSITION HOUSE, for battered women and their children, offers emergency shelter, information, and someone to talk to; call 661-7203.
WALTHAM BATTERED WOMEN SUPPORT COMMITTEE offers support groups; call 899-8676 for details.
WEST SUBURBAN YWCA (653-4464), 231 Bacon St., Natick, offers training in life management skills and career development for widows, displaced homemakers, and those with disabled spouses.
WOMEN'S CENTER (354-8807), 46 Pleasant St., Camb., offers "Introductory," a discussion group for all women, Wednesdays at 8 p.m.
WOMEN'S COMMUNITY SCHOOL (628-2525), 474 Boston Ave., Medford. Scholarships and child care available.
WOMEN'S EDUCATIONAL AND INDUSTRIAL UNION (536-5651), 356 Boylston St., Boston, provides workshops, career counseling, placement service, resource library, job listings, and special programs for women and men. Call for dates and fees. Group for unemployed workers 45 or older with recent work experience.
WOMEN'S ENTERPRISES OF BOSTON (266-2243), 739 Boylston St., Boston. Promotes trade and technical opportunities for women. Workshops, training programs, career resources.
WOMEN'S JOB RE-ENTRY CENTER (864-9097), in Camb., offers individual career counseling and classes for women who want to change careers or enter the job market.
WOMEN'S SCHOOL (354-8807), c/o the Cambridge Women's Center, 46 Pleasant St., Camb. Taught by women, for women. Free childcare.
WOMEN'S TECHNICAL INSTITUTE (266-2243), 1255 Boylston St., Boston, provides career counseling to women entering or re-entering the job market or changing careers. Free orientation sessions concerning nontraditional women's jobs (reservations required).

CHILDREN

ARTICULTURE YOUTH PLAYERS present *Welcome to Planet Earth,* Aug. 25 at 8 p.m. at the Hasty Pudding Theatre, Holyoke St., Harvard Sq., Camb. Donation $3, students and elders $2; call 547-6091.
BOSTON PARKS AND RECREATION DEPT. offers "Rec-on-Wheels," with games, arts and crafts, and more, at neighborhood playgrounds through Aug. Free; call 725-4006 for exact schedule. Aug. 27: Dorchester.
BOSTON PUBLIC LIBRARY (536-5400), Copley Sq., Boston, presents **children's mystery and adventure films** Wednesdays at 2:30 p.m. through August. Free. Aug. 29: "Night Ferry," "Noel Buys a Suit." Also, **"Friday Films for Small Folk,"** Fridays at 10:30 a.m. through August; also free. Aug. 31: "John Brown, Rose and the Midnight Cat," "Merbabies," "The Mole as Chemist," "Moon Man," "Tortoise and the Hare," "Town Mouse and Country Mouse."
BOSTON YOUTH OPERA presents *I Said That,* a musical based on the poetry of NY city school children as recorded by Kenneth Koch, Aug. 29 at 2 p.m. and 30 and 31 at 7:30 p.m. at Boston English High School Auditorium, Avenue Louis Pasteur, Boston. Admission $3.50, children $2.50; call 522-8582 or 720-6045.
CHILDREN'S DISCOVERY MUSEUM (264-4200), 177 Main St., Rte. 27, Acton. Tues., Thurs. and Fri. 1:30-4:30 p.m., Wed., Sat., and Sun. 10 a.m.-4:30 p.m. Admission $4, children $3.
CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. till 9 p.m. Adults $4, children and seniors, $3; Fri. 6-9 p.m. free.
DETOURS, excursions for kids 11-16, sponsored by the Children's Museum. Advance reservations required (426-6500, ext. 240). Each trip $4. Aug. 29 at 9 a.m.: Harbor Sweets.
DIAL-A-STORY is sponsored by the Newton Junior Library, 126 Vernon St., Newton. Call 552-7148.
DRUMLIN FARM (259-9807), sponsored by the Mass. Audubon Society, South Great Rd., Lincoln, offers outdoor and farming activities, Tues.-Sun. 9 a.m.-5 p.m. Admission $3, under 15 and seniors, $1.50. Hayrides Sundays 1-3 p.m., 50¢ extra.
FRANKLIN PARK ZOO (442-0991) is open daily, 10 a.m.-4 p.m. Admission free. Zebras, antelopes, camels, llamas, birds. Lecture series Sundays at 2 p.m.; admission $1, children and elders 50¢. Admission to Children's Zoo $1. Children's performances in the children's zoo, Saturdays at 2 p.m., and musical performances Sundays at 2 p.m., through Aug. 25, no extra charge for either. Aug. 25: Wheelock Family Theatre. Aug. 26: Paula Eliot Quartet. Also Aug. 25, noon-7 p.m.: West Indian American carnival.
KIDS' FAIR runs Sept. 2, 11 a.m. to 4 p.m. in Lucy Larcom Park, Merrimack St., Lowell. Pony rides, face painting, Santa Claus. Free; call 459-1000.
KIDSFAIR, Sept. 2, noon-6 p.m. on the Boston Common, sponsored by WBZ-TV, with arts, crafts, non-stop entertainment, puppet making, sports, WBZ personalities, and more. Admission free.
MUSEUM OF FINE ARTS (267-9300, ext. 300), 465 Huntington Ave., Boston, offers children's activities Wed. and Thurs., 2-3:15 p.m. Museum admission $3.50. Aug. 29 and 30: "Wind and Weather: the Seasons in Art."
MUSEUM OF SCIENCE (742-6088), Science Park, Boston. Mon.-Thurs. 9 a.m.-4 p.m., Fri. 9 a.m.-10 p.m., Sat. 9 a.m.-5 p.m., Sun. 10 a.m.-5 p.m. Adults $5, students $4, over 65 and under 17, $3; Fri. evenings after 5 p.m., half price.

Continued on page 26

FREE BAND LISTINGS

To have your band listed in the **Fall 1984 Guide to Boston Bands** (to be published in the October 16 *Phoenix*), fill out the coupon below and mail it to Boston Bands, the *Boston Phoenix,* 100 Mass. Ave., Boston 02115. Deadline is **September 7**. You must return this coupon to be listed. No phone calls, please.

Please submit only one coupon per band. Coupon must be completed by band member or manager.

Name of band: _____

If your band was listed in the *Spring 1984 Guide to Boston Bands,* please check here ☐

If you were listed under another name, check here ☐

What other name? _____

Type of music (check no more than two):
☐ rock, ☐ blues/R&B, ☐ jazz, ☐ oldies,
☐ country/C&W/country rock/Southern rock, ☐ folk,
☐ funk/soul, ☐ fusion, ☐ reggae, ☐ Latin, ☐ GB,
☐ Dixieland, ☐ classical, ☐ Top 40, ☐ experimental.

☐ other (specify) : _____

More detailed description of your music (*i.e.* techno pop, Randy and the Rainbows covers, heavy metal, Maori folk, gris-gris, JuJu, cha-cha, etc.) :

_____

What percentage of your material is original? _____
Who handles your bookings?
Name: _____
Address: _____
_____ Zip: _____
Phone: _____
Is this person in the band? ☐ yes ☐ no
Your name and phone (if different from above) : _____

_____

When can you be reached to verify this information?
☐ mornings ☐ afternoons ☐ evenings ☐

Listings are free. For advertising rates and information, call Display Advertising at 536-5390.

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Sat., Aug. 25 — ONE PEOPLE
Sun., Aug. 26 — REGGAE DANCE PARTY
Tues., Aug. 28 — PAUL AHLSTRAND QUINTET
Wed., Aug. 29 — DOUGLAS WINGATE GROUP
Thurs., Aug. 30 — RIGHT TIME
Fri. & Sat., Aug. 31 & Sept. 1

THE I-TONES
Sun., Sept. 2 — DUB CULTURE
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Fri., Sept. 7

the Stompers
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Fri., Sept. 14 — Hat City
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Wed., Aug. 29 — DUKE ROBILLARD & THE PLEASURE KINGS
Thurs., Aug. 30 — SECRET ADMIRERS
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BARNET ROGERS
plus ROD MacDONALD
Wed., Sept. 19
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Thurs, Sept. 20
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15 Lansdowne St., Boston 262-2437

The DREZNIAK Interview
SUNDAY, AUGUST 26, 6 PM
Boston Rocks with Deb Brady
101.7 FM WFNX

Continued from page 25

Current exhibits: "Plants in American Indian Life," "Francis Lee Jaques and the Shape of Nature," "Sun Lab," "Aquaculture — a View of Seafarming," "Science Arcade." In the planetarium: "The Voyage of IMA"; admission $3 extra.

MUSEUM OF TRANSPORTATION (522-6140), Larz Anderson Park, Brookline. Thurs.-Sun. 11 a.m.-6 p.m. Admission $2.50, children, students, and elders $1.50; call 522-6547. Special car-related events on weekends through the summer. Aug. 25: yoyo and Frisbee day, with contests and prizes. Aug. 26: Corvette Alpha day.

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Fri. 9 a.m.-6 p.m., Wed. and Fri. till 9 p.m. Sat., Sun., and holidays 9 a.m.-7 p.m. Adults $5, under 15, $3, students and elders $4. Currently: "The Coral Reef."

PUPPET SHOWPLACE (731-6400), 32 Station St., Brookline Village, presents puppet performances Sat. and Sun. at 3 p.m.; admission $3. Aug. 25 and 26: Fairy Tale Festival with Eleanor, Ginny, and Pat Boylan. Sept. 1 and 2: *Little Red Riding Hood*, with the Cranberry Puppets of Mary Churchill.

STONE ZOO (438-3662), off Rte. 93, exit 8, Stoneham. Daily 9 a.m.-4 p.m. Donation $2, seniors and children $1. Gorillas and orangutans, tigers, lions, and zebras. Free parking.

TENNIS CLINIC Mon. and Wed. afternoons through Aug. at Carter Playground; cost $1. Applications at Harriet Tubman House, 566 Columbus Ave., corner of Mass. Ave., Boston.

TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for children. Admission $2, children $1. Aug. 25 and 26 and Sept. 1-3, 10 a.m.-4 p.m.: "Wildlife 'Tools.'" Aug. 29 at 7:30 p.m.: "The Eagles of Quabbin," an evening in the barn. Sept. 1-3, 10:30 a.m.: story time.

CLUBS

BACKSIDE RESTAURANT (326-2144), 640 Washington St., Dedham. Aug. 25 and Aug. 27-Sept. 1: Frenzy. Aug. 26: Ambiance.

BLACKBURN TAVERN (283-9108), 2 Main St., Gloucester. Thursdays through Aug.: Comedy All Stars. Aug. 25: Side by Side, top 40. Aug. 26: Tiger's Baku, jazz. Aug. 29: Julie Dougherty. Aug. 31 and Sept. 1: Peter Calo Band.

BOSTON FISH HOUSE (244-2710), 227 Needham St., Newton, exit 56E off Rte. 128. Aug. 25 and 26: the Breakers.

BUNRATTY'S (254-9804), 186 Harvard St., Allston. Large dance floor and separate game room. Aug. 25: Tornado Alley. Aug. 26: Otis Lewis & the Soul Dukes.

CABARET JAZZBOAT sails from Long Wharf Wednesdays and Fridays at 7:30 and 9:30 p.m. aboard the *M/V Bay State*. Tickets $9.50 and $10.50. Aug. 29: Glenn Miller Orchestra, Winiker Swing Orchestra.

THE CHANNEL (451-1905), 25 Necco St., Boston. Aug. 25: Till Tuesday, Dub 7, Athens.

CHET'S (523-9298), Causeway St., North Station, Boston. Aug. 25: Band 19, Classic Ruins, Man Act.

CITYSIDE RESTAURANT AND BAR (742-7390), 262 Faneuil Hall Marketplace, Boston. Proper casual dress, no cover or minimum. Aug. 25: Bobby Watson Band.

CLUB CAFE, 209 Columbus Ave., Boston. Saturdays through August, 9:30 p.m.-12:30 a.m.: music of the '30s and '40s with jazz vocalist Janet Greeley and pianist Keith Williams.

CLUB CASINO (603-926-4300), Hampton Beach, NH. Aug. 25: Chuck Mangione; $12.50. Aug. 26: Tina Turner; $12.50. Aug. 28 and 29: the Pointer Sisters; $14.50. Aug. 30: the Clancy Brothers, Northeast Winds, Dinky McManus; $9.50. Aug. 31: Poco, Exile; $12.50.

COMEDY CONNECTION (338-8827 or 648-8700), Backstage at the Charles Playhouse, 76 Warrenton St., Boston. Tuesdays: DJ Hanard Show. Wednesdays: Uncle Stinky's Dipsy Doodle Revue. Thurs.-Sun.: professional comedy showcase. Through Sept. 2: Steve & Leo.

DOWNTOWN (458-6082), 76 Merrimack St., Lowell. No cover. Aug. 25: Push Push. Aug. 31: Young Neil & the Vipers.

ED BURKE'S (566-9267), 808 Huntington Ave., Boston. Aug. 25: Dark Star. Aug. 30: Fat City. Aug. 31: Stovall Brown.

EPHRAIM'S (443-537), Rte. 27, Sudbury. No cover. Mon. and Tues. through Aug.: Chris Bond. Wed. through Aug.: James Brough. Aug. 25: Leslie Holmes. Aug. 26: Rebecca Parris Band. Aug. 30 and 31: Nightside.

FROLICS (465-8400), Salisbury Beach.

GREAT SCOTT (566-9014), 1222 Comm. Ave., Allston. Aug. 25: 11th Hour Band. Aug. 30: Sandy Mac & the Heart Attacks. Aug. 31 and Sept. 1: Soul Dukes.

THE GROG (465-8008), 13 Middle St., Newburyport. Aug. 25: the Eyes. Aug. 26: Little Malcolm and the Malfunctions. Aug. 27: Preacher Jack. Aug. 29: Blue Ties. Aug. 30: the Incredible Casuals. Aug. 31: Cold Shoulder.

THE GROUND ROUND (247-0500), Prudential Center, Boston.

GROVER'S (922-9695), 392 Cabot St., Rte. 1A, Beverly. Aug. 25: the Catalinas.

INN-SQUARE MEN'S BAR (491-9672), 1350 Cambridge St., Inman Sq., Camb. Aug. 25: the Schemers, Tall Boys. Aug. 26: Big City Twisters. Aug. 27: Young Rationals. Aug. 28: Strange Flesh. Aug. 29: the Zone, Moulin Rouge. Aug. 30: Push Push. Aug. 31: Bam Bam.

JACKS (491-7800), 952 Mass. Ave., Camb. Aug. 25: New Man, the Lee Baird Band. Aug. 26: Danny Mo & the Exciters. Aug. 27: Emerald City, Solution Set. Aug. 28: Three Hands, Onyx. Aug. 29: the Shake, Emergency Sons. Aug. 30: Hypertension. Aug. 31: Sleepy La Beef, Pink Cadillac.

JASON'S (262-9000), 131 Clarendon St., Boston. Wed.-Sat., 8 p.m.-2 a.m.: pianist and vocalist David Graham plays jazz and contemporary music. Aug. 31: Jazz at Noon, jam session with Dick Johnson, Gary Johnson, Kenny Wenzel, Phil Wilson, and Bob Winter; no cover.

JAZZ CLUB 1369 (354-8030), 1369 Cambridge St., Inman Sq., Camb. Aug. 25: vocalist Wanetta Jackson and pianist Frank Wilkins.

JOHNNY D's (254-9629), 85 Harvard Ave., Allston. Aug. 25: the Turbines.

JONATHAN SWIFT'S (661-9887), 30 JFK St., Harvard Sq., Camb. Aug. 25: B. Willie Smith at 10:30 p.m. and 12:30 a.m. Aug. 26: the Melodians, US Roots. Aug. 27: Albert Collins & the Ice Breakers. Aug. 28: Richie Cole & Alto Madness. Aug. 29: Willie Dixon & the Chicago Blues All-Stars. Sept. 2: Josamic International 12-Piece High Life Calypso band from Nigeria.

JUMBO'S (623-8177), 1133 Broadway, Somerville. Cover $3. Comedy Sundays at 8 p.m. Aug. 25: Liz Boardo Band. Aug. 28-Sept. 1: Charlie Dawson Band.

JUMPIN' JACK FLASH (536-2509), 88 Queensberry St., Boston. Proper dress required. Aug. 25: the Fools. Unafraid.

KINVARA PUB (254-9737), 34 Harvard Ave., Allston. Fri. and Sat., $1 cover. Aug. 25: Northern Lights.

MARK'S PUB (924-9728), 5 Spring St., Watertown. Folk, bluegrass, traditional, and original acoustic music; cover $2-$3.

THE METRO (262-2424), 15 Lansdowne St., Boston. Live and recorded music, video, more.

NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. Fri. at 9:15 and 11 p.m.: Steve Sweeney; $5. Saturdays at 7:30, 9:15, and 11 p.m.: Don Gavin; $5.

NOSTALGIA (479-8989), Wollaston Beach Blvd., Quincy. Proper dress.

O'BRIEN'S PUB (782-6245), 3 Harvard Ave., Allston. Aug. 25: Delta Rockers.

PAPILLON (566-8495), 1353 Beacon St., Brookline. Jazz and classical Tues.-Thurs., no cover.

THE PARADISE (254-2052), 969 Comm. Ave., Allston. Aug. 31: Girls' Night Out.

PEASANT STOCK (354-9528), 415 Washington St., Somerville. Classical music in the back room Mon.-Thurs., by reservation only. Aug. 28: flutist Douglas Worthen and pianist Martin Amlin play flute sonatas by Franck and Prokofiev. Aug. 29: soprano Phoebe Flewelling and pianist Scott Thompson perform vocal works by Mozart, Brahms, Berg, and Richard Strauss and piano music by Chopin. Aug. 30: soprano Judith Kellock, tenor Ray DeVoll, and pianist Martin Amlin perform music by Schumann and Fauré.

THE PIER (426-6890), 145 Northern Ave., Boston.

PURPLE SHAMROCK (227-2060), 1 Union St., Boston. Happy hour, dinner, and entertainment. Aug. 25 and 26: Hill 16. Aug. 25, afternoon: 3 Quarter Time.

RAMADA INN (254-1234), 1234 Soldiers Rd., Brighton. Casual dress. Through Sept. 2: Paris.

THE RAT (536-2750), 528 Comm. Ave., Kenmore Sq., Boston. Aug. 25: Neighborhoods, Boys Life, Salem 66. Aug. 26: Mercy Seat, Turbines, Scruffy the Cat.

RENDEZVOUS WITH THE BLUES (893-7171), 596 Moody St., Waltham. Aug. 25: the Urge.

RONDEZVOUS RESTAURANT AND NIGHTCLUB (283-1316), 36 Maplewood Ave., Gloucester. Proper dress. Tuesdays: the Comedy Connection.

RYLES (876-9330), 212 Hampshire St., Inman Square, Camb. Live jazz nightly. **Downstairs:** Sundays: Bruce Barth Trio. Mondays: David Kikoski Trio. Tuesdays: Terry Conley Trio. Wednesdays: Tom Aalfs. Fridays and Saturdays: Herman Johnson Quartet. **Upstairs:** Thursdays: ImprovBoston, comedy; $5 and one-drink minimum. Aug. Aug. 31 and Sept. 1: Doc Scanlon's Rhythm Boys. Sept. 2: Doc Scanlon's Rhythm Boys.

SATCH'S (266-2929), 43 Stanhope St., (off Clarendon near Hancock Bldg.), Boston. Fridays and Saturdays: Ellie Bosweli & Niece.

SCOTCH 'N' SOUNDS (584-1693), Westgate Mall, Brockton. Comedy Mon.; music Tues.-Sun. at 8 p.m. Dancing. Aug. 25: Girls' Night Out.

SHENANIGAN'S (821-0130), 362 Turnpike St., Rte. 138, Canton. Aug. 28: Fat City.

SPIT (262-2437), 13 Lansdowne St., Boston. Dance to P/NW, rock, and reggae. Open Wed.-Sat. 10 p.m.-1:37 a.m.

STARLIGHT ROOF at the Howard Johnson's Motor Lodge, (267-3100), 575 Comm. Ave., Boston. Wednesdays: John and Marshall, vocal and guitar duo, plus magician Peter Sosna. Aug. 25: jazz guitarist Gene Bertoncini with the Vicki Von Eps Trio. Aug. 31 and Sept. 1: Rebecca Parris Quartet.

STITCHES (254-3939), 969 Comm. Ave., Boston. Comedy Tues.-Sat. Tuesdays: Steve Sweeney, Kevin Meany. Cover $3-$5.

THE TAM (277-0982), 1648 Beacon St., Brookline. Food, drink, and live music. Aug. 25: Teddy Boys. Aug. 26: T. Blade & the Fabulous Esquires. Aug. 27: Second Annual Sidemen's Ball. Aug. 28: Bobby Watson Band. Aug. 29: Duke Robillard & the Pleasure Kings. Aug. 30: Secret Admirers. Aug. 31: Mitch Chakour Band.

TURTLE CAFE (354-8599), 1271 Cambridge St., Inman Sq., Camb. Jazz. Aug. 25: Michele Mattingly and Janet Hood.

WESTERN FRONT (492-7772), 343 Western Ave., Camb. Jazz, reggae, funk, new wave, and Latin; two dance floors. Aug. 25: One People. Aug. 28: Paul Halstrand Quintet, jazz.

WILLOW (623-9874), 699 Broadway, Somerville. Jazz. Cover varies. Aug. 25: Tiger Okoshi Quintet. Aug. 31 and Sept. 1: Richard Hollyday Quintet.

THE WINERY (523-3994), Lewis Wharf, off Atlantic Ave., Boston. Proper casual attire, no cover or minimum. Entertainment nightly from 9 p.m. Through August: Mon.: Cyndia Shook. Tues.: Andy Holiner. Wed.: Chip & Madelaine Harding. Aug. 25: Ritzy. Aug. 30 and 31: Suzanne Perel Group.

DANCE

PARTICIPATION

SATURDAY/25

FOLK DANCE PARTY, 8 p.m. at First Unitarian Church, 404 Concord Ave., Belmont. Sponsored by Folk Arts Center. Admission $4; call 491-6084.

ENLGISH COUNTRY DANCE PARTY, 8 p.m. at Barnstable Unitarian Church, Rte. 6A, Barnstable Village, with live music and potluck supper at 6:30 p.m. Admission $2.50; call 362-9570.

PERFORMANCE

SATURDAY/25

THE YARD, on Middle Rd., Chilmark, Martha's Vineyard, presents new dances by Ellen Cornfield, Bill De Young, David Dorfman, and Victoria Marks at 8:30 p.m. Tickets $6, students and elders $3; call 645-9662.

"JAZZ PARADE," with dances by Keith Terry & Lynn Simonson, Mark Morris,, Fred Strickler, and David Bowen & the New Breed, at 2 and 8:30 p.m. at Jacob's Pillow, Lee, MA, near Tanglewood. Tickets $10.50-$17.50; call 413-243-0745.

BOSTON BALLET performs at 8:30 p.m. at the Hatch Shell on the Esplanade, p.m. Free, sponsored by the MDC; call 727-5215.

SUNDAY/26

PONTINE MOVEMENT THEATRE performs mime and choréography at 3:30 p.m. in the outdoor amphitheater at DeCordova Museum, Sandy Pond Rd., Lincoln. Tickets $5, under 11 and elders, $2; call 259-8355.

TUESDAY/28

THE FLYING KARAMAZOV BROTHERS perform their acrobatics, juggling, and "New Vaudeville" tonight through Thurs. at 8 p.m., Fri. at 8:30 p.m., and Saat. the 25th at 2 and 8:30 p.m. at Jacob's Pillow, Lee, MA, near Tanglewood. Tickets $10.50-$17.50; call 413-243-0745.

EVENTS

SATURDAY/25

BASEBALL CARD SHOW, 9 a.m.-4 p.m. at Cyril P. Morrisette Post, American Legion Hall, 54 Miller St., Quincy, Furnace Brook Parkway exit off the Southeast Expressway. Admission $1; call 843-9042.

MARSHFIELD FAIR is held today and tomorrow at the Fair Grounds, Rte. 3A, Marshfield, with agricultural exhibits and contests, country music, fireworks, and horse and ox pulling contests. Tickets $2, parking $2.

STRATTON MOUNTAIN TENNIS TOURNAMENT today and tomorrow at Stratton Mountain, VT. Tickets $8-$14; call 802-297-2200.

JOHN CURRY SKATING COMPANY, with special guest Dorothy Hamill, and choreography by Peter Martins, Twyla Tharp, and others, performs today at 2 and 8 p.m., tomorrow at 3 p.m., and Mon. and Tues. at 8 p.m. at the Wang Center, 270 Tremont St., Boston. Tickets $10.50-$25.50; call 542-3600.

"A SALUTE TO BOSTON'S NEIGHBORHOODS" sponsored by Faneuil Hall Marketplace will take place today and tomorrow, with a hot-air balloon launch, a giant cake building and eating, and dance and music performances. Admission free; call 523-1300 for details.

BROMLEY-HEATH FAMILY DAY CELEBRATION, starting at noon at the Bromley-Heath project, Heath St., Jamaica Plain. Call 445-8515 for more information.

NEW ENGLAND IRISH FESTIVAL today noon-midnight and tomorrow 1-11 p.m. at Sullivan Stadium, Rte. 1, Foxboro. Tickets $5, under 12 and elders $2, under 6 free. Music by the Chieftains, Dennis Day, Stockton's Wing, Tannahill Weavers, Harvest Home, Tommy Makem & Liam Clancy, Chris Henshaw, and others, plus wandering minstrels, jugglers, pipers, rides, games, dancing, food, and exhibits. Call 262-1776.

LIQUIDATION SALE of the Gypsy Wind Boutique will take place noon-5 p.m. at Intl. Academy of Ethnic Dance, 595 Mass. Ave., Central Sq., Camb. Proceeds to benefit Intl. Academy of Ethnic Dance; call 696-0070, 491-1122, or 574-1146.

BAY STATE COIN SHOW, today 10:30 a.m.-7:30 p.m. and tomorrow 10:30 a.m.-4 p.m. at the Howard Johnson's 57, Park Sq., Boston. Admission $1.50, children $1 to benefit the Mass. Cystic Fibrosis Assn.; call 721-1055.

AN EVENING OF TOTAL ENTERTAINMENT featuring dancing, light show, games, magic by the Great Kallini, the Mass. Magic Quartet, and breakdancers, will be offered starting at 7 p.m. at the Sheraton Boxborough Inn, Rte. I-495 and Rte. 111, Boxborough. Donation $6 to benefit the Muscular Dystrophy Assn.; call 842-8106.

MIDDLESEX COUNTY 4-H FAIR, today and tomorrow at the Fairgrounds, South Chelmsford Rd., Westford, off Rtes. 495 and 110. Admission $2; call 369-4845 or 862-2380.

SUNDAY/26

PUB RUN '84, 5 miles, starting at 10 a.m. at the Piccadilly Pub and Restaurant, Rte. 114, Peabody. Entry fee $6; call 532-0515 for details.

FIFTH ANNUAL ALL-COMERS MILE will be run 4-6 p.m. on Middle and Main Sts., downtown Gloucester; check-in at the Blackburn Tavern, 2 Main St., Gloucester. Entry fee $3 to benefit the Gloucester Stage Company and the Wingaersheek Runners Club.

JAPANESE TEA CEREMONY at 3 p.m. at the Art Complex Museum, 189 Alden St., Duxbury. Admission free; call 934-6634.

WALKING TOUR OF THE BACK BAY FENS, led by C. Sue Rigney, meets at 2 p.m., rain or shine, at the Leif Erickson Statue, Comm. Ave. and Charlesgate East, Boston (Kenmore MBTA). Free, sponsored by Frederick Law Olmsted Natl. Historic Site; call 566-1689.

TUESDAY/28

MIRAGE MIME THEATER performs tonight and tomorrow at 8:30 p.m. at Chapel in the Pines, Samoset Rd., Eastham, as part of the Cape Arts Festival. Tickets $6; call 349-7696.

FREE LEGAL CONSULTATIONS will be offered tonight and Thursday, 6-8 p.m. at the offices of the Natl. Assn. for the Advancement of Colored People (NAACP), 451 Mass. Ave., Boston. Call 267-1058 for information.

WEDNESDAY/29

MAYOR FLYNN WILL PITCH and Archbishop Law will manage opposing teams, consisting of patrolmen and diocesan priests, in a softball game at 7:30 p.m. at Town Field, Fields Corner, Dorchester. Admission $2 to benefit the homeless of the city of Boston. Rain date Sept. 6.

JERRY LEWIS TELETHON CRUISE, leaves 8:30 p.m. from Long Wharf, Boston, with Chet Curtis, Natalie Jacobson, and Jess Cain. Donation $20 to benefit the Muscular Dystrophy Assn.; call 742-4265 for tickets. Call 890-0300 for more information.

THURSDAY/30

KING RICHARD'S FAIRE, the Renaissance festival, sponsors a Renaissance sampler, noon-1:30 p.m. at Downtown Crossing, Summer and Washington Sts., Boston, with swordfights, gypsies, jugglers, wenches, and a knighting ceremony. Free; call 866-5718.

FRIDAY/31

WHOLE LIFE EXPO today noon-9 p.m., tomorrow 9 a.m.-9 p.m., and Sun. 9 a.m.-8 p.m. at the Marriott/Copley Place, 110 Huntington Ave., Boston, with speeches, showings of *Gandhi*, and free performances by Richie Havens and Do'a. Admission $7.50 per day or $15 for all three days, under 12 free. Call 783-8030.

STRATTON MOUNTAIN WURSTFEST, today through Sun. the 2nd at Stratton Mountain, VT, with Tyrolean music, dancing, and food. Admission $3 per day, under 12, $1.50; call 802-297-2200.

SATURDAY/1

AFRO-AMERICAN ETHNIC FESTIVAL runs from 11 a.m. to 4 p.m. in Lucy Larcom Park, Merrimack St., Lowell. Free; call 459-1000.

PERFORMING ARTISTS FOR NUCLEAR DISARMAMENT (PAND) present Court Dorsey's one-man performance of his adaptation of Franz Kafka's "The Burrow," at 8:30 p.m. at the Openair, 25 Village St., Somerville. Admission $5; call 661-7263.

BOSTON IRISH-AMERICAN FAMILY FESTIVAL will be held 10 a.m.-1 a.m. today through Labor Day at Boston Marine Industrial Park, 660 Summer St., Boston (the old Boston Navy Yard), with continuous Irish music. Admission $4, under 12 free; call 331-1262.

KING RICHARD'S FAIRE, a re-creation of a Renaissance marketplace, opens today in South Carver, on Rte. 58 between I-495 and Rte. 25. Jugglers, knights, ladies, food, music, entertainment. Adults $8.50, children $3.50; call 866-5718. Today through Sept. 3 and weekends through Oct. 14.

SUNDAY/2

AUTO FLEA MARKET AND CAR SHOW, 7 a.m.-5 p.m. at the Marshfield Fairgrounds, Rte. 139 and Rte. 3A, Marshfield. Admission $2; call 472-3572. Rain date Sept. 3.

GETAWAYS

ANTIQUARIAN AND LANDMARKS SOCIETY of Hartford, CT, maintains eight historic houses, open daily 1-5 p.m. Admission to 7 out of 8, $6.50; call 203-247-8996.

ARNOLD ARBORETUM (524-1718), on the Arborway, Jamaica Plain, offers a van tour every Wed. at 2 p.m. Cost $1.50; buy tickets in the Hunnewell Visitor Center, at the main gate. Free walking tours Tuesdays at 5:30 p.m. and Sundays at 1 p.m.

BELLE ISLE MARSH FIELD TRIPS explore Boston's largest remaining salt marsh; wear boots suitable for walking into the marsh. Free; call 324-7527, 567-2339, or 628-8990.

BICYCLE TOURS OF CAPE ANN sponsored by the Cape Ann Historical Assn. will take place Sept. 8 and 16, 9 a.m.-3 p.m. Admission $4, under 17, $3; call 283-0455.

BICYCLE TOURS sponsored by Island Bicycle Tours, with 2-4-day trips on Martha's Vineyard and Nantucket, Oct. Cost $159 for two days; call 800-448-4511, ext. 329 for details.

BICYCLING with North Shore bicyclists — rides planned for Sunday mornings in August. Call 535-4160 for details. Aug. 26 at 8 a.m. at the Salem Commons by the bandstand. Also Tues. at 6:30 p.m. from Sylvan and Ponds Sts., Danvers, and Thurs. at 6:30 p.m. from the Topsfield Commons, Rte. 97.

BOSTON HARBOR ISLANDS STATE PARK (740-1605) includes Fort Warren on Georges Island and five semi-wilderness islands accessible by public transportation. Free fort tours and naturalists' walks offered daily by resident island managers. Ferries to Georges Island are $3 round trip and depart regularly from Long and Rowe's Wharves, Boston. Free water taxi service from Georges Island is available to Bumpkin, Gallops, Grape, Lovells, and Peddocks Islands.

BOSTON HARBOR SAILING CLUB (523-2169), 72 East India Row, Boston 02110, offers sailing club memberships and instruction.

CANOEING with the Boston Ski & Sports Club; instruction available. Call 734-6726.

CANOEING with the Charles River Canoe Service, 2401 Comm. Ave., Auburndale, instruction and day trips; call 965-5110. Cost $17.50 per person or $35 per canoe.

CHESTERWOOD, summer residence of Minute Man sculptor Daniel Chester French, is open daily 10 a.m.-5 p.m. Follow the signs from the west end of Main St., Stockbridge. Admission $3.50, under 18, $1, includes exhibit of contemporary sculpture; call 413-298-3579.

CODMAN HOUSE (259-8843), Codman Rd. Lincoln, built in 1741, is open Wed.-Sun., noon-5 p.m., through Oct. 15. Tours on the hour. Admission $2, under 12, $1.

COMMUNITY BOATING (523-1038), 21 Embankment Rd., Boston (on the Esplanade near Charles Circle, between the Hatch Shell and Longfellow Bridge), offers sailing on the Charles, with memberships of $40 for 30 consecutive days or $120 for the season through Nov. 1, including instruction and boat rental.

CRANBERRY WORLD (747-2350), Water St., Plymouth, is open daily, including holidays, 9:30 a.m.-5 p.m., through Nov. 30. Daily cooking demonstrations and free cranberry refreshments. Admission free.

EASTERN STATES EXPOSITION runs Sept. 12-23 on Rte. 147, West Springfield, with

Continued on page 28

An AMES Production
Legends in Jazz Series
OSCAR PETERSON
Sat. Sept. 15 - 8:00 PM
Mechanics Hall - Worcester
All Seats Reserved $20.00, $18.50
Available at M.T. Plante Ticket, 321 Main St., Worcester, MA. 01608 or call Concert Charge 617-752-0888 - Visa or Mastercard.

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Sat., August 25 ..... WANETTA JACKSON
FRANK WILKINS & NEW MOON
Sun. August 28 ..... BUNNY SMITH
No cover charge
Mon., August 27 .. DON BRADDON QUARTET
Tues., August 28 ..... A MUSICIANS JAM SESSION
No cover charge
Wed., August 29 ..... JOY SPRING
Thurs., August 30 ..... ROBERT SILVERMAN GROUP
Fri., August 31 ..... SATHIMA BEA BENJAMIN (Vocals) & BUSTER WILLIAMS (Bass)
1369 Cambridge St., Inman Sq., Cambridge 354-8030

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UPSTAIRS
Sat., August 25 — RUTHIE RISTICH — BILL BARTLEY QUARTET
Sun., Aug. 26 — HEMISPHERE PRODUCTIONS
Thursdays — ImprovBoston
Fri., Sat. & Sun. Aug. 31, Sept. 1 & 2 — DOC SCANLON'S RHYTHM BOYS
DOWNSTAIRS
Sundays & Mondays — DAVE KIKOSKI TRIO
Tuesdays — TERRY CONLEY TRIO
Wednesdays — TOM AALFS TRIO
Thursdays — BILLY THOMPSON QUARTET
Fridays & Saturdays — HERMAN JOHNSON QUARTET

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Half Price Admission Before 9:30
Sat., Aug. 25

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plus
THE LEE BAIRD BAND
Sun., Aug. 26
DANNY MO & THE EXCITERS
Mon., Aug. 27
EMERALD CITY
plus SOLUTION SET
60-oz. Pitcher of Beer $3.25
Tues., Aug. 28
THREE HANDS
plus ONYX
All Vodka Drinks $1
Wed., Aug. 29
THE SHAKE
plus EMERGENCY SONS
Gin & Tonic Special $1
Thurs., Aug. 30

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A Celebration of Funk
Fri., Aug. 31

MR. ROCKABILLY SLEEPY LaBEEF
Rounder Recording Artist
plus PINK CADILLAC
Sat., Sept. 1
KUUMBA
$1.50 Guiness before 11
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Mon., Aug. 27 — THE YOUNG RATIONALS
Tues., Aug. 28 — STRANGE FLESH plus BLAROS
Wed., Aug. 29 — THE ZONE plus MOULIN ROUGE
Thurs., Aug. 30 — PUSH PUSH

THE CONDO PIGMIES
Fri., Aug. 31 — BAM BAM THE IRONICS
Sat., Sept. 1 — THE PETER DAYTON BAND

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Wed., Aug. 29 — GRAND LARCENY
Thurs., Aug. 30 — PAUL RISHELL BAND
Fri., Aug. 31 — LOUIS CAMP BAND
Sat., Sept. 1 — DELTA ROCKERS
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Thurs., Aug. 30 — PAUL & TRAV
Fri., Aug. 31 — THE FALCONS
Sat., Sept. 1 — TBA

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Cambridge 354-8599
Sat., Aug. 25 — MICHELE MATTINGLY & JANIS HOOD
Wed., Aug. 29 — LESLIE SMITH
Thurs., Aug. 30 — STEVE GOODMAN
Fri., Aug. 31 — SPECIAL GUEST
Lunch Served Weekdays, Dinner Served Mon.-Sat.

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Sat. & Sun., Aug. 25 & 26 — HILL 16
Sat., Aug. 25 (afternoon) — 3 QUARTER TIME
Mon., Aug. 27 — CURRAUGHS FANCY
Tues., Aug. 28 — JACK HICKEY
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WHILE AT CAPE COD VISIT THE PURPLE SHAMROCK, NORTH ST., HYANNIS FEATURING HARVEST HOME

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186 HARVARD AVE., ALLSTON
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Sun., Aug. 26 — OTIS LEWIS & THE SOUL DUKES
Mon., Aug. 27 — DANNY MO & THE EXCITERS
Tues., Aug. 28 — THE FUSE plus UXB
Wed., Aug. 29 — peter dayton (BLACK & WHITE)
Thurs., Aug. 30 — GARY SHANE AND THE DETOUR "MAN & MACHINE" plus FURY
Fri., Aug. 31 — NEW MAN plus SHADE
Sat., Sept. 1 — THE ZONE plus TARGET
Sun., Sept. 2 — BOSTON ROCKATHON BENEFIT FOR MUSCULAR DYSTROPHY FEATURING THE DREAM • AXMINSTER • THE DRIVE • UXB • BRUCE MARSHALL • THE ZONE • JACKALS • NEW MAN • THE CITIZENS
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Wed., Aug. 29 — 3 HANDS and IT PLAY
Thurs., Aug. 30 — DOGMATICS and BLAROS
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For Booking info call Night of the Bands 8:30-10 PM and ask for RICK PAIGE

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Near Porter Sq., via Willow Ave.
Sat., Aug. 25 — TIGER OKOSHI JAZZ QUINTET
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Mon., Aug. 27 — MARK CROSS TRIO
Tues., Aug. 28 — LINORA HELM QUINTET
Every Wednesday — THE FRINGE
Thurs., Aug. 30 — TOM AALFS QUARTET
Fri., Aug. 31 & Sat., Sept. 1 — RICHARD HOLLYDAY QUINTET
Christopher Hollyday, John Medeski, Ron McWhorter, Billy Kilson
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Mon., Aug. 27 — VOYCE, LOOKOUT, THE CRUISE
Tues. Aug. 28 — SINN FEIN, BRAINTRUST, HALFSHADOW
Wed., Aug. 29 — POOR BOYS, THE NOVA MOB
Aug. 30 — R.O.S. (RASH OF STABBINGS), CHAIN LINK FENCE, NOONDAY UNDERGROUND, D.J. SHRED
Aug. 31 — BARRENCE WHITFIELD & THE SAVAGES, THE ACCIDENTS, D.J.-BOWZER
Sept. 1 — BOYS LIFE, LIFEBOAT, DREZNIAK, D.J.-BOWZER

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SAT. 8/25 — THREE OF BOSTON'S BEST! MERCURY REX! NEIGHBORHOODS - with - BOY'S LIFE plus SALEM 66 (10)
SUN., 8/26 — FEATURING GORDON G. OF the VIOLENT FEMMES MERCY SEAT - with - WA-HEY! it's the TURBINES - and special guests SCRUFFY the CAT (10)
MON., 8/27 — CLOSED (13) PRIVATE PARTY!
TUES., 8/28 — IT'S OFFICIAL! OUR TENTH ANNIVERSARY BASH!! - with - BLACKJACKS plus DOGMATICS (10) and BAND 19 NOONDAY UNDERGROUND Champagne T-Shirts. Buttons. Yee!!!
10 YEARS OF ROCK and ROLL HISTORY!
WEDS., 8/29 — EXTINCT BAND NIGHT! CAUGHT LIVE BY CONTINENTAL CABLEVISION!! WILLIE "LOCO" ALEXANDER - UNNATURAL AXE - PASTICHE! (10)
THURS., 8/30 — Hometown Heroes! Slash Records! DEL FUEGOS and (10) the OUTLETS and PRIME MOVERS
FRI., 8/31 — I TRULY HARD TO BELIEVE - it's the reunion - REAL KIDS and - yes - !!! THRILLS (10)
SAT., 9/1 — (10) FROM NEW YORK - CHRISTY ROSE & the MIDNIGHT WALKERS - with - DAVID CHAMPAGNE PINK CADILLAC - and guests -

Continued from page 27

agricultural events, carnival rides, and entertainment. Admission $4.

ESSEX INSTITUTE (744-3390), 132 Essex St., Salem, sponsors an excursion to the Isle of Shoals, NH, Sept. 7, 9 a.m.-5 p.m. Cost $40; reserve by Sept. 1.

HAMPTON BEACH, NH Chamber of Commerce sponsors free entertainment at the Seashell stage, Rte. 1A, Ocean Blvd., across from the Casino Complex, Hampton Beach, NH, every night at 7 p.m. Jazz, talent shows, jugglers, magic, etc. All free; call 603-436-7678.

HARBOR ISLAND CRUISES sponsored by Friends of the Boston Harbor Islands.

JONES GALLERY OF GLASS AND CERAMICS (207-787-3370), East Sebago, ME, off Rte. 107, is open Mon.-Sat. 9:30 a.m.-5 p.m., Sun. 1-5 p.m. through October. Admission $2, students and seniors $1.50, under 12 free. Through Nov. 17: "Louis Vaupel, Master Glass Engraver."

KING RICHARD'S FAIRE (866-5718) at the Fairgrounds, South Carver, on Rte. 58 between I-495 and Rte. 25, offers free talks on the Renaissance, 7-9 p.m., Aug. 27-30. Aug. 27: "Customs and Manners of the Renaissance." Aug. 28: "Costuming of the Renaissance." Aug. 29: "Dialects of the Renaissance." Aug. 30: "Roots of Traditional Music." The fair itself opens Sept. 1-3, with a full-scale re-creation of a Renaissance marketplace, Sat. and Sun., plus Labor Day and Columbus Day, 10 a.m.-6 p.m.; admission $8.50, under 12, $3.50, under 5 free.

LOWELL NATIONAL HISTORICAL PARK offers several historical tours, including a **Mill and Canal Tour** (reservations necessary) through Oct. 10. Free; call 459-1000. The **Park Visitor Center** is open daily, 8:30 a.m.-5 p.m. Also, **"Tunes and Tales,"** a music and folklore presentation, is offered Tues.-Thurs. at 10:30 a.m. at the Mack Building, 4th floor, 25 Shattuck St., Lowell; also free. Tours of **St. Anne's Church** are offered 1-3:30 p.m. Wed. Fri., Sat., and Sun. afternoons through Labor Day.

NEW ALCHEMY INSTITUTE (563-2655), 237 Hatchville Rd., East Falmouth, offers a guided tour of its ecological farm operations Aug. 25 at 1 p.m; cost $3.

NEW ENGLAND WILDFLOWER SOCIETY (877-7630 or 237-4924)'s Garden in the Woods, Hemenway Rd., Framingham, is open Tues.-Sun., 9 a.m.-4 p.m., through Oct. 31. Admission $2.50, children and seniors $1.50. Through Aug. 31: 'Wildflowers and Their Pollinators," art by Nan T. Waldron, Muriel V. Williams, Herbert Parsons, and Daniel Charbonnet. Field trips to the ponds of Southeastern Mass., Sundays through Aug. 26; $15 per program; call for details. Aug. 26: Ponkapoag Pond, Canton.

OLD STURBRIDGE VILLAGE (347-3362), Rte. 20 West, Sturbridge, near Mass. Turnpike exit 9, recreates an early 19th-century New England town, with many live exhibits and houses. Daily 9 a.m.-5 p.m. Admission $7.50; under 15, $3.50; under 5, free.

PLIMOTH PLANTATION (746-1622), Warren Ave., Rte. 3A, Plymouth, includes a Pilgrim Village (admission $5.50, under 13, $3) and a replica of the *Mayflower* (admission $2.50, children $1.50). Aug. 25: a visit from Massasoit.

SHELBURNE MUSEUM (802-985-3346), Shelburne, VT, houses an important collection of American folk art. Open Mon.-Fri., 9 am.-5 p.m., through Oct. 14. Admission $8.50.

STRAWBERY BANKE (603-436-8010), Marcy St., Portsmouth, NH. Historic neighborhood and museum, with over 30 buildings. Open through Nov. 15, every day, 10 a.m.-5 p.m. Admission $5.50, children $3, seniors $4.50.

TANGLEWOOD FESTIVAL OUTINGS — Sundays, through Aug. 26, with buses leaving Chestnut Hill Mall at 9 a.m. for Tanglewood and returning 7:30 p.m.; donation $50 to benefit WBUR, Natl. Public Radio. Call 353-2790.

THOMPSON ISLAND is open to the public weekday evenings and Sundays through Labor Day. Boats leave Long Wharf, Boston, Tues.-Fri. at 5:20 p.m., meeting in front of the Chart House Restaurant, and from Rowes Wharf, Boston, Sundays at 10:10 a.m. Cost $6, children $5; call 227-7190.

TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, sponsors nature programs. Reservations required; call for details. Sept. 8 and 15, 1-4 p.m.: hawk watches; bring binoculars, snacks, and good walking shoes. Admission $4, by reservation only; call for directions to Chickatawbut Hill.

WALDEN POND WALKING TOURS offered at Walden Pond State Reservation, Rte. 126, Concord, ½ mile south of Rte. 2, at 10 a.m. and 3 p.m. daily through August. Tours free, parking $3; call 369-3254. Aug. 23, 6-8 p.m.: "Twilight Canoe Sojourn," meeting at the boat ramp; call for reservations. Aug. 25, 6:30-8 a.m., meeting at the main parking lot: early morning bird walk; both parking and program free. Aug. 31, noon-2 p.m., leaving from the main parking lot: hike to Fairhaven Bay; bring picnic lunch. Program free, parking $3.

WALKING TOURS by Boston by Foot (367-2345). Regular tours Tuesdays through Sundays; $4, children $2. **Freedom Trail Tour** begins Tues., Thurs., and Sat. at 10 a.m. and Sun. at 2 p.m. at the Samuel Adams statue on Congress St., between Faneuil Hall and Boston City Hall. **Beacon Hill Tour** begins Tues., Thurs., and Sat. at 10 a.m., Wed. and Fri. at 5:30 p.m., and Sun. at 2 p.m. at foot of State House steps, Beacon St. **Copley Square Tour** begins Wed. at noon and Sat. at 2 p.m. on steps of Trinity Church, facing Copley Sq. **North End Tour** begins Sat. at 2 p.m. at the Samuel Adams statue on Congress St., between Faneuil Hall and Boston City Hall. Also, a **Children's Tour** for ages 6-12 begins Sun. at 2 p.m. at the Samuel Adams statue; $2. Aug. 26 at 2 p.m.: Theater District tour leaves from Boylston and Tremont Sts., on Boston Common side; admission $5.

WHALE WATCHES offered by Greenpeace New England, 286 Congress St., Boston 02210, leave from Provincetown and Plymouth, costing $20, students and seniors $17, through October. Call 542-7052.

WHALE WATCHES sponsored by the New England Aquarium aboard the *M/V Voyager* leave the Aquarium dock Mon.-Thurs. at 11 a.m. and Fri.-Sun. at 8:30 a.m. and 2:30 p.m. Adults $20, under 15, $16, seniors $17. Call 723-2206. Reservations recommended.

WHALE WATCH sponsored by Science for the People, Sept. 15, 2-7 p.m. leaving from the Cape Ann Marina, Rte. 133, Gloucester. Admission $20, under 12, $15, by reservation only; call 547-0730.

WHALE WATCHES sponsored by Web of Life Outdoor Education Center, leave from Plymouth

every day during August. Tickets $13.50, elders $11.50, under 12, $10; call 866-5353 for details and reservations.

WHALE WATCHES sponsored by the Worcester Science Center leave Aug. 25 and Sept. 8 and 15 at 7:30 a.m. from the Science Center, Harrington Way, Worcester, returning at 6 p.m. Cost $31, by reservation only; call 791-9211.

WHITE WATER RAFTING IN MAINE — one-day trips on Kennebec and Penobscot Rivers are offered through Oct. by the New England Rivers Center, 3 Joy St., Boston 02108. Cost $65-$75 to benefit river conservation; call 742-4134 for details.

WHITE WATER RAFTING IN MAINE — Boston Ski & Sports Club sponsors a trip to the Penobscot River, Aug. 24-26 ($189); call 734-6726.

WORCESTER SCIENCE CENTER (791-9211), Harrington Way, Worcester, offers nocturnal hikes through Quabbin Reservoir Sept. 8 and 15, 7-10 p.m. Cost $10, by reservation only.

MUSIC

CLASSICAL

SATURDAY/25

MONADNOCK MUSIC presents symphonic and choral works by Beethoven and his associates at 8:30 p.m. at the Town House, Peterborough, NH, with conductor James Bolle and the New England Conservatory Chamber Singers, conducted by Lorna Cooke de Varon. Tickets $10; call 497-1118.

SUNDAY/26

THE CLEVELAND ORCHESTRA, conducted by Christoph Dohnanyi, performs music of Mozart and Beethoven, with flutist Jean-Pierre Rampal, at 2:30 p.m. at the Shed, Tanglewood Festival, Lenox. Tickets $9.50-$48, or $7.50 to sit on the lawn; call 413-637-1940.

TUESDAY/28

FRANCES FITCH plays the Fisk organ at 8 p.m. in Old West Church, 131 Cambridge St., Boston, as part of the Old West Organ Society's summer-evening concert series. Free; call 523-2709.

WEDNESDAY/29

CHORUS PRO MUSICA, conducted by Donald Palumbo, holds an open sing of Beethoven's Mass in C minor at 7:30 p.m. at Old South Church, 645 Boylston St., Boston. Admission $2, bring scores if you have them; call 267-7442.

FRIDAY/31

ORGANIST EILEEN HUNT plays classical music at 8:30 p.m. at Hammond Castle Museum, 80 Hesperus Ave., Gloucester. Tickets $6; call 283-7673.

POPULAR, ETC.

SATURDAY/25

CELEBRATION THEATRE ENSEMBLE performs at 6 and 9 p.m. at Theatre by the Sea, 125 Bow St., Portsmouth, NH. Tickets $8; call 603-431-6660.

SONGWRITERS DENNIS PEARNE & MARIAN STREETPEOPLE and friends perform at 8 p.m. at the Openair, 25 Village St., Somerville. Admission $4; call 926-2591 or 964-7463. Sponsored by Performing Artists for Nuclear Disarmament.

SATURDAY NIGHT IN MARBLEHEAD presents Shari Ajemian and Sarah Newcomb in an evening of folksinging and comedy at 8:30 p.m. at the Church of St. Andrew, Lafayette St., Rte. 114, Marblehead, near the Salem line. Admission $3; call 631-4951 or 741-1264.

BILL COSBY AND BEN VEREEN perform at 5 and 9 p.m. at South Shore Music Circus, off Rte. 3A, Cohasset. Tickets $21.50; call 383-1400.

BRAZILIAN TRUMPETER CLAUDIO RODITI performs as part of "A Night in Rio," sponsored by the Jazz Coalition, tonight and tomorrow, 8 p.m.-midnight aboard the tugboat "Luna," on the banks of the Charles, behind the Museum of Science. Tickets $15, $25 per couple to benefit the restoration of the "Luna"; call 547-3118.

SUNDAY/26

RONNIE MILSAP AND BANDANA perform tonight at 4 and 8 p.m. at South Shore Music Circus, off Rte. 3A, Cohasset. Tickets $15; call 383-1400.

FOLKSINGERS DEAN STEVENS AND KENJE OGATA perform at 7:30 p.m. at Transfigured Night Coffeehouse, 41 Quint Ave., Allston, at the Allston Congregational Church. Donation $2.50, students and elders $2; call 782-1690.

A PATCH OF BLUE, the jazz ensemble, will perform 6-10 p.m. outdoors under the tent on the front lawn of Hammond Castle, 80 Hesperus Ave., Gloucester. Tickets $6; call 283-7673.

MONDAY/27

JOAN BAEZ sings tonight at 8 p.m. at South Shore Music Circus, off Rte. 3A, Cohasset. Tickets $17.50; call 383-1400.

TUESDAY/28

ENGELBERT HUMPERDINCK sings tonight through Fri. at 8 p.m., Sat. the 1st at 5 and 9 p.m., and Sept. 3 at 4 and 8 p.m. at South Shore Music Circus, off Rte. 3A, Cohasset. Tickets $22.50; call 383-1400.

WEDNESDAY/29

GLENN MILLER ORCHESTRA and **WINIKER SWING ORCHESTRA** perform aboard the M/V *Provincetown II,* sailing at 7:30 and 9:30 p.m. from Commonwealth Pier, Boston. Tickets $9.50; call 876-8742.

ROBIN RIGHT AND RIGHT COUNTRY perform 7-9 p.m. on the Town Common, Norwood (or at Norwood Junior High School, Washington St. in South Norwood if it rains). Sponsored by the Norwood Arts Council. Free, last of the series.

SPIRIT OF BOSTON NIGHT will be presented at 7:30 p.m. on City Hall Plaza, Govt. Center, sponsored by the Boston Parks & Recreation Dept., with the Singing Priests of the Boston Archdiocese, the Andrea Herbert Dancers, and the Beverly Richard Junior Dancers. Free; call 725-4006.

COMEDY CRUISE sponsored by Handsome Brothers and WFNX leaves from Boston Harbor Cruises, Long Wharf (opposite the Hotel Marriott Long Wharf), Boston, Wednesdays through Sept. 5 at 8 p.m.; returning 11 p.m., with live coedy acts. Tickets $7; call 227-4321. Tonight: Teddy Bergeron, Jim Tingle, Phil Vantee.

GUITARIST STEVE MORSE performs at 8 p.m. at the Salem Theatre, 293 Essex St., Salem. Tickets $9.50; call 744-0400.

THURSDAY/30

TOM RUSH performs at 7 p.m. at the Market Street Stage, downtown Lowell. Free, sponsored by Chambers of Commerce of Northern Middlesex.

FRIDAY/31

THOMAS POINT BEACH BLUEGRASS FESTIVAL, tonight 6 p.m.-midnight, tomorrow 10 a.m.-midnight, and Sun. the 2nd 10 a.m.-1 a.m. at Thomas Point Beach, Brunswick, Maine, with Don Stover, Red Rector & the White Oak Mountain Boys, the Johnson Mountain Boys, the Bluegrass Cardinals, and many others. Tickets $7 for tonight, $14 for Saturday, $12 for Sunday, or $29 for all three days; call 207-725-6009.

FRANK ZAPPA performs as part of the Winter Island Concert Series, at 6:30 p.m. at Winter Island, off Fort Avenue, Salem Harbor. Tickets $17; call 744-0400.

SATURDAY/1

BONNIE RAITT, with guests NRBQ and John Hammond, performs at 1 p.m. as part of the Winter Island Concert Series, at Winter Island, off Fort Avenue, Salem Harbor. Tickets $15; call 744-0400.

JAZZ PIANIST MAGGI SCOTT performs 2-3:30 p.m. at the foot of the Grand Staircase at the Mall, Rte. 9 and Hammond Parkway, Chestnut Hill. Free; call 965-3037.

SUNDAY/2

KLEZMER CONSERVATORY BAND performs Jewish immigrant music at 3:30 p.m. in the outdoor amphitheater at DeCordova Museum, Sandy Pond Rd., Lincoln. Tickets $5, under 11 and elders, $2; call 259-8355.

PAUL ANKA performs at 7 and 10 p.m. at South Shore Music Circus, off Rte. 3A, Cohasset. Tickets $20; call 383-1400.

POETRY & PROSE

SATURDAY/25

FOUR POETS read at 8 p.m. at Blacksmith House, 56 Brattle St., Camb. John P. Jervis Jr., Katie Redmond, Daniel Cantor, and RU Outavit. Tickets $2 at the door; call 547-6789.

CREATIVE WRITING FOR YOUNG ADULTS 14-18, free lectures and discussions offered Saturdays at 2:30 p.m. through Aug. 25 at the Boston Public Library, Copley Square. Free, but reservations are requested; call 536-5400, ext. 334. Today: "Journalism," with Diane Benison, managing editor of the *Worcester Telegram and Gazette.*

THURSDAY/30

FICTION DISCUSSION GROUP meets alternate Thursdays at 7:30 p.m. at Central Sq. Branch Library, 45 Pearl St., Camb. Free; call 498-9081. Tonight's book: Judith Rossner's *August.*

TALKS

SATURDAY/25

"GRENADA TODAY: THE LEGACY OF MAURICE BISHOP," talk by Dessima Williams, former ambassador from Grenada to the Organization of American States, 7 p.m. at Tower Auditorium, Roxbury Community College/Mass. College of Art, Huntington and Longwood Aves., Boston. Donation $2; call 442-0588 or 623-7086.

MONDAY/27

"BREAK THE DIET/BINGE CYCLE," talk sponsored by the FACE program, at 7:30 p.m. at Boy Scouts of America, 2042 Beacon St., Newton. Free; call 332-1363.

CREATIVE MIDDLERS NETWORK meets to hear a representative from Common Cause discuss elections, rules reform, and other issues at 6:30 p.m. at Swiss Alps Restaurant, 114 Mt. Auburn, Camb. Donation $2; call 492-1459 or 924-2109.

WEDNESDAY/29

TRURO CENTER FOR THE ARTS, Castle Hill, Castle Rd., Truro, sponsors lectures Wed. at 7:30 p.m. through Aug. 29. Donation $3; call 349-3714. Tonight: author Steve Nelson and artists Chaim Gross and Mervin Jules engage in a panel discussion on the WPA artistic scene of the '30s and '40s.

POLICE AND COMMUNITY MEETING to discuss public safety, crime prevention, and policing in the East Fenway neighborhood, 7 p.m. at Morville House, 100 Norway St., Boston. Free; call 247-4457.

THURSDAY/30

"RADICAL HEALING," talk on the teachings of Da Free John, 8 p.m. at Laughing Man Institute, 1020B Comm. Ave., Boston. Donation $3; call 739-0586.

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Play by play

compiled by Scott Rosenberg

AFRICANIS INSTRUCTUS. World première of the latest musical collaboration between director Richard Foreman and composer Stanley Silverman. A montage of scenes and songs portraying the confrontation between European intellectuals and the African heart of darkness, from the Victorian age to our day. *Africanis* is an hour-and-a-half discourse on the sundering of mind and body in the form of a vaudeville farce. Presented by the Music-Theatre Group of the Lenox Arts Center at Citizens Hall, Stockbridge (413-298-9463), through August 26. Curtain is at 9 p.m. Saturday and Sunday. Tix $12 to $15, discounts for students and seniors.

BAAL. *Baal* is Brecht's young man's play, an antidote to our image of the author as an ascetic left-wing Moses. But it's more shapeless poem than plotted drama. Leslie Hurley's al fresco production tries to paper over the textual weaknesses with a variety of directorial tricks; some crackle nicely, some are soggy with cliché, but in sum they mirror the fecund sprawl of Brecht's writing, alternatingly provocative and exasperating. Presented by Open Door Theatre at the Kettlebowl, Pinebank Park, Jamaica Plain (522-4292), through August 25. Curtain is at 8 p.m. on Saturday. Tix $6 to $7.

BAAL. This production is directed by Bill Rauch, with music by David Reiffel. Presented by the One Shot Theater at the Agassiz Theater, Radcliffe Yard, Cambridge, through September 22. Curtain is at 8 p.m. on Saturday (August 25 only) and Sunday (August 26 only), with a 2 p.m. matinee on Sunday. Tix $4, $2.50 for students.

BABY. During the new baby boomlet — yuppie couples trying to beat the biological clock — infants are in once again. This musical, which had a modest run on Broadway this year and is receiving its première in this region (in a production starring Edie Adams), traces three couples' encounter with "the wonderment of childbirth." At the North Shore Music Theatre, 62 Dunham Road, Beverly (922-8500), through August 25. Curtain is at 2 and 8 p.m. on Saturday. Tix $9 to $14. (See review in this issue.)

THE BURROW. Kafka's underground man in a dramatization by Court Dorsey. Presented by Performing Artists for Nuclear Disarmament at the Openair Theater, 25 Village Street, Somerville (661-7263), September 1. Curtain is at 8:30 p.m. on Saturday. Tix $4 to $5.

CHICAGO. Kander and Ebb's musical evocation of the Roaring '20s. Presented by the MIT Musical Theatre Guild at the Kresge Little Theatre, Massachusetts Institute of Technology, Cambridge (253-6294), August 31 through September 15. Curtain is at 8 p.m. on Friday and Saturday, with a 2 p.m. matinee on Sunday. Tix $6, discount for students.

THE CUSTOM OF THE COUNTRY. Edith Wharton's Undine Spragg climbs her way up the social ladder from the West, through New York society, and on to Paris; in this dramatization of the Wharton novel by Jane Stanton Hitchcock, the men she loved and left convene to ponder whether they'd do it all over again. Presented by Shakespeare & Company at the Mount, Lenox (413-637-3353), through September 2. Curtain is at 4:30 p.m. Tuesday through Friday, and at 1:30 and 4:30 p.m. on Saturday and Sunday. Tix $10.

DANIELA FRANK. World première (directed by Jack Hofsiss, who staged *The Elephant Man* on Broadway) of a new drama, by Peruvian writer Alonso Alegría, based loosely on the Janet Cooke story and starring Bianca Jagger. At the Extension, Williamstown Theatre Festival, Williamstown (413-597-3400), through August 25. Curtain is at 5:15 and 9:15 p.m. on Saturday. Tix $5 to $7.

DESIRE CAUGHT BY THE TAIL. Picasso wrote this panicky pastiche of frantic everyday actions in 1941, during the Nazi occupation of Paris. Presented by Nuncio Flash Theater Company at the Bromfield Gallery, 36 Newbury Street, Boston (338-6931), through September 16. Curtain is at 8 p.m. on Wednesday and Thursday, at 8 and 9:30 p.m. on Friday and Saturday, and at 2 and 8 p.m. on Sunday (August 26 only). Tix $5 to $7, discounts for seniors.

45 SECONDS. A work-in-progress presentation of a new play by Viki Golden: a man walks into a mental-health clinic and starts gunning people down, but one woman survives to tell the tale. At the Boston Playwrights' Theater, 949 Commonwealth Avenue, Boston (232-3664), August 28 through September 1. Curtain is at 8 p.m. Tuesday through Saturday. Tix $5, discounts for students and seniors.

42ND STREET. Brassy and soothing, David Merrick's musical (based on the 1933 movie) is not only a lullaby for Broadway but also a fit memorial for its director/choreographer, the late Gower Champion: it's nostalgia on the hoof, as bright as a chorine's hair and as fleeting as the odd idea in her head. Superbly executed, the musical celebrates a theatrical era it knows is past. And this elegiac implication is what undercuts the relentless perkiness of those 100 tapping feet. At the Shubert Theatre, 265 Tremont Street, Boston (426-4520), through September 29. Curtain is at 8 p.m. Monday through Saturday, with 2 p.m. matinees on Wednesday and Saturday. Tix $21 to $37.50.

GUYS & DOLLS. The Frank Loesser musical gets its umpteenth revival, and though the uninitiated might enjoy this enthusiastically mounted production, the show is a bit wobbly — it seems perched atop a mule rather than a racehorse. Moreover, the guys consistently cut a meaner rug than the dolls do. At the Publick Theatre, Christian Herter Park, 1175 Soldiers Field Road, Boston (720-1007), through September 1. Curtain is at 8 p.m. Wednesday through Saturday. Tix $7, $5 for children and seniors.

IMPROVBOSTON. On-the-spot improvisations based on audience suggestions. At Ryles, 212 Hampshire Street, Cambridge (567-2306), August 30. Curtain is at 8:30 p.m. on Thursday. Tix $5.

LITTLE SHOP OF HORRORS. Like the 1960 Roger Corman cult film on which it's based, this successful Off Broadway musical stars a vegetal villainess, Audrey II, who is a sort of Venus's-mantrap with the basso rumble of a Motown pioneer, the dietary preference of a Transylvanian count, and the growth potential of kudzu. She's a show in herself, and the one that she gradually takes over (in part by devouring her costars), with its self-mocking early-'60s pastiche of a score and its sentimental sci-fi cartoon of a story, is as bright and as seedy as a Burpee's catalogue. If only the Colonial Theatre, where it's playing in Boston, were more like a little shop and less like Neiman-Marcus. Deliberately small scale, and perennially winking, this is a campy, trifling musical, parodistic and sweetly hip. And in the plush Colonial, it seems like a sick joke told by John Houseman. At the Colonial Theatre, 106 Boylston Street, Boston (426-9366), through September 1. Curtain is at 8 p.m. Tuesday through Saturday, with 2 p.m. matinees on Wednesday and Saturday. Tix $13.50 to $30.

A MIDSUMMER NIGHT'S DREAM. This production shies away from the brooding obsession with the play's brutality that has governed most memorable recent treatments. The tone doesn't get any severer than irony; it's a *Dream* restored to innocent pleasures and delivered with a distinct American accent. The finale, with Oberon and Titania materializing on the roof of Edith Wharton's mansion, is breathtaking, but there are octaves of Shakespeare's range this company never explores. Presented by Shakespeare & Company at the Mount, Lenox (637-3353), in repertory through September 1. Curtain is at 8 p.m. on Tuesday, Thursday, Saturday (September 1 only), and Sunday. Tix $6.50 to $13.50, discounts for students and seniors.

OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELING SO SAD. Sylvia Miles never promised you a Rosepettle, but here she is, starring in this revival of Arthur Kopit's offbeat comedy. Presented by the Provincetown Summer Theatre at Town Hall, Provincetown (487-2945), through September 2. Curtain is at 8:15 p.m. Tuesday through Sunday. Tix $14, $8 for seniors.

A PASSAGE TO INDIA. Something happened inside the caves of Marabar, but what? Forster's classic novel of English and Indian cultures galloping off in different directions is adapted for the stage by Santha Rama Rau. Presented by the Gateway Players, off Marion Road behind Town Hall, Wareham (295-6768), through September 15. Curtain is at 8 p.m. on Friday and Saturday. Tix $4 to $8.

PEER GYNT. Ibsen's poetic picaresque outlines the consequences of dilettantism and debauchery: you are what you eat, especially if you eat onions. Starring Dwight Schultz and directed by Nikos Psacharopoulos. At the Williamstown Theatre Festival, Williamstown (413-597-3400), August 25. Curtain is at 5 and 9 p.m. on Saturday. Tix $5 to $15.

THE PRIMARY ENGLISH CLASS. Israel Horovitz's eight-year-old comedy about "the breakdown of language" is set (no, not in Wakefield) in a classroom where everyone speaks a different one. Having been seen in New York (where it starred Diane Keaton), Chicago, Toronto, London, Paris, Athens, Mexico City, and Jerusalem, the play makes its belated New England première. Presented by the Gloucester Stage Company at the Blackburn Tavern, 2 Main Street, Gloucester (281-4099), through September 2. Curtain is at 7 p.m. Tuesday through Sunday, with a 4 p.m. matinee on Saturday. Tix $7.50 to $9.50 (pay as you can on Tuesday).

ROMEO AND JULIET. This production by Tina Packer takes its fable seriously but not weightily. Michael Hammond's Romeo is a dashing charger whose irritation over his own uncontrollable feelings occasionally glimmers through his ardor. Natsuko Ohama's demure Juliet is as naïve as the 13-year-old she's supposed to be. And Packer deploys the squalling crowds of Capulets and Montagues in chaotic clumps around the al fresco amphitheater to mirror the various civic and psychic disorders boiling under the surface of Veronese society. Presented by Shakespeare & Company at the Mount, Lenox (637-3353), in repertory through August 31. Curtain is at 8 p.m. on Wednesday, Friday, and Saturday (August 25 only). Tix $6.50 to $13.50, discounts for students and seniors.

SHEAR MADNESS. The audience gets to play amateur gumshoe in this hair-brained whodunit set in a Newbury Street salon. Now in its fifth year at the Charles Playhouse, Stage III, 76 Warrenton Street, Boston (426-5225). Curtain is at 8 p.m. Tuesday through Friday, at 6:30 and 9:30 p.m. on Saturday, and at 3 and 7:30 p.m. on Sunday. Tix $12 to $16.

VIVA CUMMINGS. Verses by cummings set to music by Steve Scotti. At the Theatre of Newburyport, 75 Water Street, Newburyport (739-2337), through September 1 (and at the Boston Playwrights' Theatre, September 6 to 15). Curtain is at 8 p.m. Thursday through Saturday. Tix $6 to $7, discounts for students and seniors.

WAITING FOR GODOT. The Artist's Collaborative waits for modern theater's most famous no-show, in a staged reading Upstairs at the Rat, Kenmore Square, Boston, August 26. Curtain is at 6 p.m. on Sunday. Free.

WHAT THE BUTLER SAW. Joe Orton's purest farce, featuring Winston Churchill and his phallic cigar. At the Trinity Square Repertory Company, 201 Washington Street, Providence (401-351-4242), through September 2. Curtain is at 8 p.m. Tuesday through Friday, at 5 and 9 p.m. on Saturday, and at 2 and 8 p.m. on Sunday. Tix $13 to $18. (See review in this issue.)

YOU NEVER KNOW. Collaborating with the Huntington Theatre Company, the American Stage Festival revives this little-performed Cole Porter musical, reconstructed "as Cole Porter originally intended," in which a Parisian baron and his servant exchange identities to woo a French grand dame and her maid — who've pulled a similar switch. At the American Stage Festival, Milford, New Hampshire (603-673-7515), through September 2. Curtain is at 8 p.m. Tuesday through Saturday and at 7 p.m. on Sunday, with 2 p.m. matinees on Wednesday and Sunday. Tix $9.95 to $13.95; discounts for students and seniors.

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Off the record

compiled by Mark Moses

THIS WEEK

★★★★**Cherrelle, I DIDN'T MEAN TO TURN YOU ON (Tabu, 12-inch single).** Skip the overly Princely seven-inch truncation — the 12-inch dreamsong version of Cherrelle's inside-out seduction sets her apology against the revved-up impatience of the beat mix (humming scratch turns, stuttering pulse beats, big bursts), turning the male disco mixer on even as she says she doesn't mean to. The dub flurry of Cherrelle's voice takes her out of the picture, in keeping with dreamsong distance, but the tight interaction between voice and beat recalls the rhythmic unity of R & B.

★★★★**The Earons, LAND OF HUNGER (Island, 12-inch single).**

★★★★**M+M, BLACK STATIONS, WHITE STATIONS (RCA, 12-inch single).** In these two disco singles, dance dreamers have rude awakenings. Working from expressive models of reggae and Euro-dance, the Earons use steady beat-and-surge breaks and soft-fingered melodies to proclaim, as if from another hour, another solar system, anti-nuke ideals not to be found in dance city. But the point of "Land of Hunger" lies not in the Earons' propaganda but in the salve they apply — "We live in a land of hunger, a land of waste" — to the unsatisfied loves of their dance strokes. Using dreamsong techniques to measure the distance from mad dance to ideal, Martha Johnson of M+M castigates the race categories of radio on "Black Stations, White Stations": "A voice inside my car told me today / There was a song of love they would not play / She was black, he was white." Because her argument is stated as a far-off dream, it is a diplomatic protest rather than a coup; moreover, she spells out the unprejudiced ways of the dream world: "When I dream, I dream in black and white."

★★★½**Elton John, BREAKING HEARTS (Geffen).** The difference between this album and last year's solid *Too Low for Zero* is that *Breaking Hearts* has its moment of transcendence: "Sad Songs (Say So Much)," John's most captivating single since 1975's "Island Girl," rings as trashy and true as you'd expect from pop's spunkiest fan. John's hard rock has assumed both muscle and motion on "Who Wears These Shoes?" and "Li'l 'Frigerator"; and "Restless" and "Did He Shoot Her?" can compete with the sturdiest sways of *Caribou* and *Rock of the Westies*. The deeply droll title track attempts to have its sentimentality both ways, but amid producer Chris Thomas's lean mix and the band's propulsion, even that hedging of bets is forgivable.

★½**Little Steven and the Disciples of Soul, VOICE OF AMERICA (EMI).** Whereas ex-compadre Bruce Springsteen's songs are patient, detailed social studies, Steve Van Zandt's songs on his second album wrangle with dogma, as if he'd borrowed crib notes for a PolySci 101 course he never bothered to attend. His characters never rise above caricature; his arrangements never develop beyond chorus-with-adhesive-hook. This absolutist sloganeering is naïve as well as dangerous: the noxious, hard-hearted "Justice" calls for vigilante action, the reggae rocker "I Am a Patriot" all but demands blind obedience. Exception: "Los Desaparecidos," a prayer for Argentina's "disappeared ones" propelled by ragged voice, wayward guitar, and turbulent percussion.

★★★**Special AKA, IN THE STUDIO (Chrysalis).** Although it enlarges the rhythmic bag of tricks that *More Specials* drew from, the revamped Special AKA's new album doesn't let its new range of sources mellow maestro Jerry Dammers's penchant for plain talk, whether detailing big-city disillusionment ("Bright Lights") and the complexities of race ("Racist Friend") or indulging in the loopy wordplay and falsetto of "(What I Like Most About You Is Your) Girlfriend." The sharp interlacing of rhythms and the bittersweet jazz inflections of vocalists Stan Campbell and Rhoda Dakar can't compensate for the album's one serious misstep, the facile "War Crimes" equation of Beirut and Belsen. But on this album of foreshortened horizons, "Free Nelson Mandela" is a jubilant cry of hope, proof that Dammers's melodic flair and subtle prodding can outstare the dread his lyrics call down.

•**Spirit, SPIRIT OF '84 (Epic).** Spiritless psychedelia on its nth go-round, presumably coughed up in honor of the band's late-'60s recording of "1984." Do you really need to pay inflated 1984 dollars to hear a deflated version of 1968's "I Got a Line on You"?

PREVIOUS

★★½**BOX OF FROGS (Epic).** This partial gathering of the Yardbirds' flock corrects a crucial flaw in the original band by replacing Keith Relf's listless warble with John Fiddler's robust, beefcake blues. Jeff Beck's cameos on four cuts (particularly "Back Where I Started" and "Poor Boy") recall the Yardbirds in full cry. And yet, as with other revivals, there's the danger of repetition: in this case the reworked hooks and rhythms (John Lee Hooker on "Back Where I Started," the Stones on "Harder," rural blues on "Another Wasted Day") merely heap up more of the affable but rote stomps and laments that have dominated British blues bands during the past 15 years. Even (or especially) at their most wayward, the Yardbirds took risks.

★★½**Cindy Kallet, *2*** (Folk Legacy). Singer/songwriter Cindy Kallet's follow-up to *Working on Wings To Fly* offers a similarly prolific and quirky exploration of New England and environs, but here she turns away from the lilting, finished tunes of her début and toward fragmented melodies and poetic esoterica. "Mountains Range," "I Don't Have To . . .," and "Ain't No Time" recall her earlier carefree style; superbly arranged instrumental solos like "Mystic Aureole" provide a needed tonic. But more characteristic of *2* are contemplations like "Going for the Gold" and the *a cappella* "Who Do You Think?", in which her fuzzy, deadpan singing trails off into a heavy sigh.

★★★½**David Lasley, RAINDANCE (EMI).** Mainstream pop without apology or cliché fashioned by a gay singer/songwriter who reclaims commonplaces as gleefully as he turns them on their ear. Producer Don Was's crackling production gives Lasley's piercing falsetto some needed resistance; it also chafes against the cozy soul nostalgia his songwriting can fall into. "Where Does That Boy Hang Out" is Lasley's winning audition for the Shangri-Las; "Don't Smile at Me, I Already Know" is an uproarious send-up of rap's boasting and an inside-out self-defense; "It's a Crying Shame" refutes faked gay machismo with the voice of a disco diva. *Raindance* moves with the lush and intrepid vocalizing of a studio-pro backup singer, and it speaks with the intimacy of someone who actually has something to confess.

•**Quiet Riot, CONDITION CRITICAL (Pasha).** Last time out, these mercenary metalmen covered Slade's "Cum On Feel the Noise"; this time they've retooled "Mama Weer All Crazee Now" and coughed up an album full of anthems for pre-pubes who conform to the naughty norm. But these guys can only retread Slade's working-class, metal-plated onslaughts — they don't have the constituency that band could count on. True rebels without a cause, they ignore females, shake their impotent fists at generic authority figures, and lurch mechanically in tunes of monolithic construction. There's no riot goin' on.

★★★½**Davitt Sigerson, FALLING IN LOVE AGAIN (Island/Ze).** A rock journalist who's turned critical thoughts into critical music, Davitt Sigerson thinks up nine love songs planned as arguments for informed pop taste in a culture where literature may well be dead. His erudite-conversational lyrics (the ironic "Danish Modern," the refined raunch of "Jones"), schematic yet vibrant arrangements, and spare sound are analytical yet never brainy. Tongue firmly in cheek, Sigerson wants to negotiate the murky territory of straight character detail and show-biz pose: as "My True Feelings" puts it, "I try to be honest but, honestly, it doesn't interest me."

★★★**The Untouchables, LIVE AND LET DANCE (Twist/Enigma, EP).** With no strain in the grooves — or the fun — this American version of a British Two-Tone band balances ska's manic motion with a raceless sweetness. "What's Gone Wrong" aches with a humility worthy of the earliest Jamaican Trojan singles; even its cautious dub version bespeaks a lulling, disjointed melancholy suited to the straight version's quiet sadness. The live, out-of-character take of "Stepping Stone" is unnecessary, especially when the band's own jumpy rockers "Free Yourself" and "Whiplash" offer more enduring advice and tougher hooks. But the common sense of "Lebanon" concentrates the band's every strength: political comment disguised as private anguish (the song is sung by a confused soldier who misses his main squeeze), restless rhythms soothed by huddled voices.

★★**Various Performers, BREAKIN' (Polydor).** As you might expect, this expedient soundtrack presents break music in its pop mode, with fizzles and fissures that organize into tidy hooks rather than veering off toward cacophony. The bubbliest examples of this streamlining are the made-to-order slippin' and sliding of Ollie and Jerry's "Breakin' " and the crushing mix that John "Jellybean" Benitez gives to the expendable "Heart of the Beat." But unlike the *Wild Style* soundtrack, whose field-recording aura gave it both charm and consistency, *Breakin'* tries to subsume all manner of songs just to put out an LP; it's confirmation that record companies view soundtracks as endlessly expandable grab bags. The good dirty fun of the BarKays' "Freakshow on the Dance Floor" and the edgy drama of Rufus's "Ain't Nobody" make better sense in their original configurations; Carol Lynn Townes's "99½" isn't the Wilson Pickett answer record you've been waiting for; and Re-Flex's "Cut It," which doesn't, is DOR automation so mindless it makes you hanker for traditional soundtrack instrumental filler.

★**Various Performers, GHOSTBUSTERS (Arista).** The title track might be con man Ray Parker Jr.'s most shameless rip-off: over a riff stolen from either M's "Pop Muzik" or Huey Lewis's "I Want a New Drug" (depending on your memory and your stomach), he pants like a peep-show patron down to his last token. Beats me what he's panting after, but then again this song's refusal to validate its stupidity is the reason I like it. Aside from the Bus Boys' silly boogie-woogie "Cleanin' Up the Town," nothing else on this random sample soundtrack provides any, uh, insight to match Parker's unashamed childishness. Unless it's the insight that Laura "Hot Nights" Branigan sings like an addled legal secretary whose biggest worry is how to work her new word processor.

•**Various Performers, THE KARATE KID (Casablanca).** At their worst, soundtracks like this, padded with temp workers like Shandi, are the embodiment of record-biz excess, worthless consumer products whose sole purpose is to be souvenirs from other consumer products. It's fitting, then, that this LP not only includes a track by cautionary consumers the Gang of Four ("Desire") but goes on to melt facelessly into the miasma.

★★**Various Performers, STREETS OF FIRE (MCA).** Whether or not the strategy comments on the movie, every song here is a modern clone of a past rock style. And after listening to this operatic grunting, you may well conclude that rock died around 1975: Fire Inc. is regurgitated Meatloaf; Marilyn Martin worships the shade of mentor Stevie Nicks. Oddly enough, the most reverent and tasteful artifacts here — the Blasters' "One Bad Stud" and "Blue Shadows," Ry Cooder's "Hold That Snake" — sound hollow. And the most artificial song of them all, Dan Hartman's ersatz-Motown "I Can Dream About You," ranks as one of the sharpest singles of the year. Don't you hate it when Hollywood distorts rock history and makes you like the result?

CLASSICS

★★★★**Aretha Franklin, SPIRIT IN THE DARK (Atlantic, 1970).** The insouciance of this record throws even avowed Aretha fans. Because her Atlantic début, 1967's *I Never Loved a Man*, was such a brazen act of self-definition and because by 1970 Franklin's career was already losing its direction, it's easy to mistake the graceful ease of *Spirit in the Dark* for retrenchment. But by reacquainting the world's greatest singer with honky-tonk blues, the album loosens her up, gives her room to delight in the twists and turns of her voice. Aretha has rarely sounded so much like part of a band (1972's *Young, Gifted, and Black* might be the exception), even if here that band comprises four different sets of Southeast pros. Playing piano throughout, tossing off phrases rather than worrying them to death, she shapes some blues standards (Jimmy Reed's "Honest I Do," B.B. King's "Why I Sing the Blues" and "The Thrill Is Gone"), a couple of oldies (Ben E. King's "Don't Play That Song," Maxine Brown's "Oh No Not My Baby"), and some gemlike originals (including "Spirit in the Dark" and "Pullin' ") into the makings of a once-in-a-lifetime late-night jam that you've stumbled into by lucky accident. You can almost hear Aretha laughing at herself as she chases a lyric down just so she can have her crazy way with it. And you can almost see her shy smile creep across her face: the smile of a master who knows she needs to prove nothing to anyone. (*Spirit in the Dark is one of the many casualties of Atlantic's R & B catalogue deletions. Be on the prowl for it at well-stocked used-record stores.*)

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Film listings

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common Friday and Saturday nights.

These listings run from Saturday, Aug. 25, to Sunday, Sept. 2.

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Sheena: through Thurs., 1:15, 3:20, 5:25, 7:30, 9:30
The Little Shop of Horrors: Fri., Sat., 11:40
II: The Last Starfighter: through Thurs., 1, 3, 5, 7, 9; Fri., Sat., 11:30 show
BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: The Jungle Book: through Thurs., 1, 2:40, 4:15, 5:50, 7:30, 9:15
II: Karate Kid: through Thurs., 1:30, 4:30, 7:30, 10
III: Bachelor Party: through Thurs., 1:15, 3:15, 5:30, 7:45, 9:45
CHARLES I, II & III (227-1330)
195 Cambridge Street
I: Gremlins: through Thurs., 1, 3:15, 5:30, 7:45, 10
II: Revenge of the Nerds: through Thurs., 1, 2:45, 4:30, 6:15, 8, 10
III: Dreamscape: through Thurs., 1:30, 3:30 5:30, 7:45, 9:45
CHERI I, II & III (536-2870)
Dalton Street near the Prudential Center
I: Ghostbusters: through Thurs., 1:15, 3:15, 5:30, 7:45, 10
I: Tightrope: through Thurs., 1, 3:15, 5:30, 7:45, 10
III: Oxford Blues: through Thurs., 1, 3:15, 5:30, 7:45, 10
CINEMA 57 I & II (482-1222)
200 Stuart Street
I: Purple Rain: through Thurs., 1:15, 3:30, 5:45, 8, 10:15; Fri., Sat., 12:15 a.m. show
II: Red Dawn: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri., Sat., 12:15 a.m. show
COPLEY PLACE (266-1300)
100 Huntington Avenue
I: The Bostonians: through Thurs., 10 a.m., 12:10, 2:30, 5, 7:30, 9:45; Fri., Sat., 11:55 show; Sun., no 10 a.m. show
II: Gabriela: through Thurs., 10 a.m., nooh, 1:50, 3:45, 6, 8, 10; Fri., Sat., midnight show; Sun., no 10 a.m. show
III: Cloak and Dagger: through Thurs., 10:40 a.m., 12:50, 3, 5, 7:30, 9:40; Fri., Sat., 11:45 show
IV: Careful, He Might Hear You: through Thurs., 10 a.m., noon, 2, 4, 6:15, 8:15, 10:15; Fri., Sat., midnight show; Sun., no 10 a.m. show
V: Under the Volcano: through Thurs., 10:30 a.m., 12:30, 2:45, 5:15, 7:30, 9:50; Fri., Sat., midnight show; Sun., no 10:30 a.m. show
VI: The Neverending Story: through Thurs., 10:30 a.m., 12:15, 2:15, 4:30, 7:30; Sun., no 10:30 a.m. show
VII: Karate Kid: through Thurs., 10 a.m., 12:20, 2:45, 5, 9:40; Fri., Sat. 11:50 show; Sun., no 10 a.m. show
VIII: Indiana Jones: through Thurs., 7:45, 10; Fri., Sat., midnight show
IX: The Bostonians: through Thurs., 10:15 a.m., 12:30, 2:45, 5:15, 7:45, 10; Fri., Sat., midnight show; Sun., no 10:15 a.m. show
X: Where's Boston?: Mon.-Sat., 10 a.m., 11 a.m., noon, 1, 2, 3, 4, 5; Sun., 1, 2, 3, 4, 5
NICKELODEON CINEMA (424-1500)
34 Cummington Street
I: Another Country: through Thurs., 1:25, 3:10, 4:50, 6:35, 8:20, 10:15
II: Repo Man: through Thurs., 1, 2:40, 4:25, 6:10, 8:30, 10:20; Mon., no 6:10 show
III: Les compères: through Thurs., 1:15, 2:55, 4:40, 6:25, 8:10, 10:10
IV: The Fourth Man: through Thurs., 1:20, 3:30, 5:45, 7:50, 9:50
V: This Is Spinal Tap: through Thurs., 1:30, 3:05, 4:45, 6:30, 8:15, 9:55
PARIS (267-8181)
841 Boylston Street
The Woman in Red: through Thurs., 12:15, 2:30, 4:15, 6, 8, 10
PI ALLEY I & II (227-6676)
237 Washington Street
I: The Philadelphia Experiment: through Thurs., 1:10, 3:20, 5:30, 7:45, 9:45
II: Sheena: through Thurs., 1, 3:15, 5:25, 7:40, 9:50

BROOKLINE

CHESTNUT HILL (277-2500)
Route 9 at Hammond Street
I: Tightrope: through Thurs., 1:30, 4:25, 7:30, 10
II: Dreamscape: through Thurs., 1, 3:15, 5:15, 7:30, 10
III: Revenge of the Nerds: through Thurs., 1:30, 3:30, 5:30, 7:45, 10
IV: The Philadelphia Experiment: through Thurs., 1, 3:15, 5:15, 7:30, 10
V: Karate Kid: through Thurs., 1:30, 4:30, 7:30, 10
CINEMA BROOKLINE (566-0007)
111 Washington Street
Gremlins: through Thurs., 7:15, 9:15; Sat., Sun. mats., 1, 3, 5
CIRCLE CINEMA I, II & III (566-4040)
Cleveland Circle
I: Purple Rain: through Thurs. Call for times.
II: Oxford Blues: through Thurs. Call for times.
III: Red Dawn: through Thurs. Call for times.
IV: Ghostbusters: through Thurs. Call for times.
V: The Woman in Red: through Thurs. Call for times.

Nerds of a feather flock together

CAMBRIDGE

BRATTLE (876-4226)
40 Brattle St., near Harvard Square
Scarface (1932): Sat. the 25th, 4, 7:45
Double Indemnity: Sat. the 25th, 2, 5:45, 9:30
Mutiny on the Bounty (1935): Sun., Mon., 3:30, 7:55
The Postman Always Rings Twice (1946): Sun., Mon., 5:50, 10:10
Sunset Boulevard: Tues., 3:40, 8
Old Acquaintance: Tues., 5:50, 10:05
I vitelloni: Wed., Thurs., 4, 8:05
Nights of Cabiria: Wed., Thurs., 6, 10:05; Sat. mat., 1:50
Metropolis (1926): Fri., Sat., 3:45, 8
Alexander Nevsky: Fri., Sat., 6, 10:10; Sat. mat., 1:45
City Lights: Sun. the 2nd, 4, 7, 10:10
One a.m., The Pawnshop, The Floorwalker, and **The Rink:** Sun. the 2nd, 2:20, 5:30, 8:35
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center
CLOSED; watch for fall reopening.
HARVARD SQUARE THEATRE (864-4580)
10 Church Street
I: Purple Rain: through Thurs., 1, 3:10, 5:20, 7:45, 10
Rocky Horror Picture Show: Fri., Sat., midnight
II: Careful, He Might Hear You: through Thurs., 12:30, 2:45, 5, 7:30, 9:45
III: Monty Python and the Holy Grail: Sat. the 25th, 2, 7:45
The Life of Brian: Sat. the 25th, 3:45, 9:30
The Meaning of Life: Sat. the 25th, noon, 5:30
Broadway Danny Rose: Sun. the 26th, 1:40, 5, 8:25
Zelig: Sun. the 26th, noon, 3:20, 6:40, 10:05
The Hunger: Mon., 12:30, 4:10, 8:10
Nosferatu: Mon., 2:20, 6:05, 10:05
Fanny and Alexander: Tues., noon, 4, 8
Chilly Scenes of Winter: Wed., 12:30, 4, 7:50
A Man and a Woman: Wed., 2:10, 5:40, 9:35
Breaker Morant: Thurs., 2:45, 7:35
The Tin Drum: Thurs., 12:15, 4:45, 9:35
Last Tango in Paris: Fri., 3:05, 7:50
Body Heat: Fri., 1, 5:30, 10:10
Harold and Maude: Sat. the 1st, 12:30, 4:05, 8
King of Hearts: Sat. the 1st, 2:10, 5:50, 9:50
Local Hero: Sun. the 2nd, noon, 3:50, 7:55
Gregory's Girl: Sun. the 2nd, 2:05, 5:55, 10
JANUS CINEMA (661-3737)
5 JFK St.
L'été meurtrier: through Thurs., 5:15, 7:45, 10:10; Sat., Sun. mats., 2:45
Breathless: starts Fri., 4, 7:45
Weekend: Fri., Sat., 5:40, 9:30; Sat. mat. 2
Vivre sa vie: Sun., 2:30, 6, 9:30
OFF THE WALL CINEMA (354-5678)
15 Pearl Street
Hugh Herman & Rudolf Ising's Warner Bros. & MGM Cartoons: through Thurs., 6:10, 8, 9:50; Sat., Sun. mats., 2:30, 4:20
The Little Shop of Horrors: starts Fri., 6, 8, 10; Sat., Sun. mats., 2, 4
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: Le crabe tambour: through Thurs., 1:15, 3:20, 5:30, 7:45, 10
Rumblefish: Fri., Sat., midnight
II: Love Letters: through Thurs., 2, 4, 6, 8, 10
This Is Spinal Tap: starts Fri., 1:30, 3, 4:30, 6, 7:45, 9:30
Liquid Sky: Fri., Sat., midnight
III: Erendira: through Thurs., 1:45, 3:45, 5:45, 7:45; 9:45
Love Letters: starts Fri., 2, 4, 6, 8, 10
Pink Floyd's the Wall: Fri., Sat., midnight

FILM SPECIALS

BOSTON PUBLIC LIBRARY (536-5400, ext. 216), Copley Sq., presents **'30s movie musicals** Mondays at 4 and 7 p.m. in the Rabb Lecture Hall, downstairs. Aug. 27: *Gold Diggers of 1937.* **Screwball comedies** Tuesdays at 6:30 p.m. Aug. 28: *Bringing Up Baby.* **Olympics on film** Thursdays at 6:30 p.m. Aug. 30: "The XXIII Winter Olympiad," "The Race for the Gold," "Do You Believe in Miracles?" **Classics of animation** Saturdays at 2 p.m. Aug. 25: *The Adventures of Prince Achmed.* Sept. 1: *Hoppity Goes to Town.* All films free.

CAPE ARTS FESTIVAL presents Charlie Chaplin's *Modern Times,* Aug. 26 at 8:30 p.m. at Chapel in the Pines, Samoset Rd., Eastham (from Rte. 6, turn at the blinker and follow signs to First Encounter Beach). Aug. 27: *Stormy Weather,* with Lena Horne, Fats Waller, and Cab Calloway. Tickets $3.50 include refreshments; call 349-7696.

CASTLE HILL FILM FESTIVAL, Thurs. at 7:30 p.m. at Truro Center for the Arts, Castle Hill, Castle Rd., Truro. Donation $4; call 349-3714. Aug. 30: Deac Russell of the Museum of Fine Arts introduces George Cukor's *Holiday.*

CENTRAL SQ. LIBRARY (498-9081), 45 Pearl St., Camb., presents silent classics Tuesdays at 7 p.m. Free. Aug. 28: "Gold Rush," "Pay Day."

HAMMOND CASTLE (283-7673), 80 Hesperus Ave., Gloucester, presents D.W. Griffith's *Orphans of the Storm,* Aug. 30 at 8 p.m., with organ accompaniment. Admission $4, children $1; call for reservations.

LOWELL NATL. HISTORICAL PARK shows a videotape, "And That's How We Did in the Mill," about women in the old Lowell mills, Mondays through Aug. at 7:30 p.m. at Pollard Memorial Library, Lowell. Free; call 459-1000.

MASS. COLLEGE OF ART presents the Cambodian film *Peou Chouk Saw* (White Lotus Girl), Sept. 1 at 2 and 4:30 p.m. at the Tower Auditorium, 621 Huntington Ave., Boston. (In Khmer.) Admission $5; call 232-1555, ext. 355.

MUSEUM OF OUR NATL. HERITAGE (861-6559), 33 Marrett Rd., Lexington, presents "With Babies and Banners," Sept. 1 at 11 a.m., Sept. 2 at 3 p.m., and Sept. 3 at 2 p.m.; and "The Inheritance," Sept. 1 at 2 p.m., Sept. 2 at 2 p.m., and Sept. 3 at 11 a.m. Free.

WATERTOWN PUBLIC LIBRARY (924-5390), 123 Main St., Watertown, presents movies Wed. at 9 p.m. through Aug. on the rear lawn, or in the Young Adult Room in case of rain. Free. Aug. 29: *The Secret of Santa Vittoria.*

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Screenplay Adapted by JEAN-FRANCOIS CHAUVEL and PIERRE SCHOENDOERFFER
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Love Letters
JAMES KEACH
JAMIE LEE CURTIS
AMY MADIGAN MATT CLARK BUD CORT
Produced by ROGER CORMAN
Written and Directed by AMY JONES
Executive Producers MEL PEARL and DON LEVIN
Production Services by ADAMS APPLE PRODUCTION COMPANY 1983
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A free weekday pass to the first 25 people who correctly answer the following question
What film brought you the phrase "parking within walking distance of the curb"?
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THE LATE SHOWS
Friday & Saturday at Midnight
August 31 and September 1
Rumblefish
12:00
Love Letters
12:00
Liquid Sky
12:00

Suburban cinemas

These listings run from Saturday, Aug. 25, to Sunday, Sept. 2.

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
Indiana Jones: through Thurs., 7, 9:15
ARLINGTON, Regent (643-1197)
Medford St.
The Muppets Take Manhattan: through Thurs., 7, 9
BRAINTREE, General Cinema I-IV (848-1070)
South Shore Plaza
I: The Woman in Red: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
II: Dreamscape: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
III: Revenge of the Nerds: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
IV: Ghostbusters: through Thurs., 1, 3:15, 5:15, 7:40, 9:45
BRAINTREE, Plaza Twin Drive-In (843-9600)
Rtes. 128 and 37
I: 16 Candles and **The Last Starfighter:** (starting at dusk)
II: High Road to China and **Indiana Jones:** (starting at dusk)
BROCKTON, Westgate Mall (588-5050)
I: Revenge of the Nerds: through Thurs., 1:30, 3:30, 5:20, 7:30, 9:30
II: Ghostbusters: through Thurs., 1:20, 3:25, 5:30, 7:45, 10
III: Purple Rain: through Thurs., 1, 3:10, 5:20, 7:35, 9:45
IV: The Philadelphia Experiment: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
V: Gremlins: through Thurs., 1, 3:10, 5:20, 7:35, 9:45
BROCKTON, Sack I-IV (963-1010)
Route 57
I: Oxford Blues: through Thurs., 1:10, 3:15, 5:25, 7:30, 9:45
II: Red and Dawn: through Thurs., 1, 3:15, 5:25, 7:35, 9:45
II: Dreamscape: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30
III: Tightrope: through Thurs., 1, 3:20, 5:30, 7:45, 9:55
BURLINGTON, General Cinema I-IV (272-4410)
Route 128, exit 42
I: Revenge of the Nerds: through Thurs., 1:15, 3:15, 5:20, 7:30, 9:40
II: Sheena: through Thurs., 1:30, 4:15, 7:15, 9:30
III: Purple Rain: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:40; Sat., midnight show
IV: Dreamscape: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
DANVERS, Sack I-VI (593-2100)
Route 128, exit 24
I: Karate Kid: through Thurs., 1:30, 4:20, 7:20, 9:50; Fri., Sat., midnight show
II: Red Dawn: through Thurs., 1, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight show
III: The Woman in Red: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:40; Fri., Sat., 11:30 show
IV: The Neverending Story: through Thurs., 1:15, 3:15, 5:30
Purple Rain: through Thurs., 7:45, 9:50; Fri., Sat., 11:50 show
V: Oxford Blues: through Thurs., 1:15, 3:20, 5:25, 7:40, 9:45; Fri., Sat., 11;40 show
VI: Ghostbusters: through Thurs., 1, 3:10, 5:30, 7:35, 9:50; Fri., Sat., midnight show
DANVERS, Liberty Tree Mall (599-3122)
Route 128, exit 24
I: The Philadelphia Experiment: through Thurs., 1:30, 3:30, 5:30, 7:30, 9:30
II: Dreamscape: through Thurs., 1:20, 3:10, 5:10, 7:20, 9:20
DEDHAM, Showcase 9 (326-2100)
950 Providence St.
I: Gremlins: through Thurs. Call for times.
II: Jungle Book: through Thurs. Call for times.
III: Red Dawn: through Thurs. Call for times.
IV: Purple Rain: through Thurs. Call for times.
V: Sheena: through Thurs. Call for times.
VI: Oxford Blues: through Thurs. Call for times.
VII: The Philadelphia Experiment: through Thurs. Call for times.
VIII: Tightrope: through Thurs. Call for times.
IX: Karate Kid: through Thurs. Call for times.
FRAMINGHAM, General Cinema I-VI (235-8020)
Route 9, Shopper's World
I: Dreamscape: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
II: Oxford Blues: through Thurs., 1, 3:10, 5:15, 7:30, 9:30
III: Purple Rain: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:40
IV: Karate Kid: through Thurs., 1:30, 4:15, 7:15, 9:45
V: Ghostbusters: through Thurs., 1, 3:15, 5:20, 7:40, 9:55; Sat., midnight show
VI: The Philadelphia Experiment: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
NATICK, Sack I-VI (237-5840)
Route 9, opposite Shopper's World
I: Red Dawn: through Thurs., 1:05, 3:15, 5:30, 7:45, 10; Fri., Sat., midnight show
II: Sheena: through Thurs., 1:10, 3:20, 5:30, 7:45, 10; Fri., Sat., 11:55 show
III: Tightrope: through Thurs., 1:05, 3:15, 5:25, 7:40, 9:55; Fri., Sat., 11:55 show
IV: Jungle Book: through Thurs., 1, 2:45, 4:20, 6:15, 7:55, 9:35; Fri., Sat., 11:30 show
V: The Woman in Red: through Thurs., 1:25, 3:25, 5:25, 7:30, 9:30; Fri., Sat., 11:45 show
VI: Revenge of the Nerds: through Thurs., 1, 3:10, 5:15, 7:25, 9:30; Fri., Sat., 11:45 show
NEWTON, Academy (332-2524)
102 Beacon St., Newton Centre
I: Cloak and Dagger: through Thurs., 1:15, 3:15, 5:30, 7:15, 9
II: The Neverending Story: through Thurs., 1, 2:40, 4:20, 6, 7:45, 9:30
NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I: The Revolt of Job: all week, 7:30, 9:35; Sat., Sun. mat., 5:05
II: Gabriela: all week, 7:35, 9:35; Sat., Sun. mat., 5
III: Privates on Parade: through Thurs., 7:40, 9:35; Sat., Sun. mat., 5:10
Diva: starts Fri. Call for times.
Casablanca: starts Fri. Call for times.
PEABODY CINEMA (599-1310)
North Shore Center
I: Sheena: through Thurs., 1:30, 4:15, 7:15, 9:30
II: Tightrope: through Thurs., 1, 3:20, 5:25, 7:40, 9:55
III: Revenge of the Nerds: through Thurs., 1:15, 3:15, 5:20, 7:30, 9:40
REVERE, Showcase Cinema (286-1660)
Route 1 and Squire Road
I: Gremlins: through Thurs. Call for times.
II: Purple Rain: through Thurs. Call for times.
III: The Woman in Red: through Tues. Call for times.
IV: Karate Kid: through Thurs. Call for times.
V: Sheena: through Thurs. Call for times.
VI: Ghostbusters: through Thurs. Call for times.
VII: The Philadelphia Experimet: through Thurs. Call for times.
VIII: Red Dawn: through Thurs. Call for times.
IX: Tightrope: through Thurs. Call for times.
X: Oxford Blues: through Thurs. Call for times.
SAUGUS, General Cinema (321-1345)
Route 1
I: Dreamscape: through Thurs., 1, 3:15, 5:15, 7:30, 9:30
II: Revenge of the Nerds: through Thurs., 1:15, 3:15, 5:20, 7:30, 9:40
SOMERVILLE, Sack Assembly Sq. (628-7000)
35 Middlesex Ave.
I: The Jungle Book: through Thurs., 1, 2:40, 4:15, 5:50, 7:30, 9:15; Fri., Sat., 11:15 show
II: Sheena: through Thurs., 1, 3:20, 5:40, 8, 10:15; Fri., Sat., 12:20 a.m. show
III: Red Dawn: through Thurs., 1, 3:20, 5:40, 7:50, 10:10; Fri., Sat., 12:10 a.m. show
IV: Tightrope: through Thurs., 1:10, 3:30, 5:45, 8, 10:15; Fri., Sat., 12:20 a.m. show
V: Oxford Blues: through Thurs., 1:15, 3:30, 5:30, 7:45, 10:05; Fri., Sat., 12:10 a.m. show
VI: Gremlins: through Thurs., 1:05, 3:30, 5:45, 8, 10:15; Fri., Sat., 12:15 a.m. show
VII: Revenge of the Nerds: through Thurs., 1, 2:50, 4:40, 6:30, 8:20, 10:10; Fri., Sat., midnight show
VIII: The Woman in Red: through Thurs., 1, 2:55, 4:50, 6:40, 8:30, 10:20; Fri., Sat., 12:10 a.m. show
IX: Ghostbusters: through Thurs., 1, 3:15, 5:30, 7:50, 10:10; Fri., Sat., 12:10 a.m. show
X: Karate Kid: through Thurs., 1:30, 4, 7, 9:45; Fri., Sat., midnight show
XI: Dreamscape: through Thurs., 1:15, 3:30, 5:45, 7:45, 9:45; Fri., Sat., 11:45 show
XII: The Neverending Story: through Thurs., 1:30, 3:30
The Philadelphia Experiment: through Thurs., 5:30, 7:45, 10; Fri., Sat., midnight show
SOMERVILLE, Somerville (625-1081)
55 Davis Sq., West Somerville
The Man Who Would Be King: Sat. the 25th, 3:30, 7:30
Gunga Din: Sat. the 25th, 5:45, 9:45
The Harder They Come: Sat. the 25th, midnight
Lianna: Sun.-Tues., 8; Sun. mat., 3:45
Personal Best: Sun.-Tues., 5:45, 10
The Kids Are Alright: Wed., Thurs., 7:40
A Hard Day's Night: Wed., Thurs., 6, 9:45
Chinatown: Fri., Sat., 7;45; Sat. mat., 3:45
Hammett: Fri., Sat., 6, 10
Polyester: Fri., Sat., midnight
Entre Nous: starts Sun. the 2nd, 8; Sun. mat., 3:45
Diva: starts Sun. the 2nd, 5:45, 10
STONEHAM, General Cinema I & II (438-4050)
Routes 128 and 28
I: The Last Starfighter through Thurs., 2, 4:05, 7:20, 9:25
II: Indiana Jones: through Thurs., 2, 4:20, 7:10, 9:35
WALTHAM, General Cinema I & II (890-1064)
477 Winter St.
I: The Last Starfighter: through Thurs., 7:20, 9:25; Sat. mat., 2; Sun. mats., 2, 4:05
II: Indiana Jones: through Thurs., 7:10, 9:35; Sat. mat., 2, Sun. mats., 2, 4:20
WOBURN, Showcase (933-5138)
Main Street, Middlesex Canal Park
I: Gremlins: through Thurs. Call for times.
II: Karate Kid: through Thurs. Call for times.
III: Ghostbusters: through Thurs. Call for times.
IV: The Philadelphia Experiment: through Thurs. Call for times.
V: Tightrope: through Thurs. Call for times.
VI: Red Dawn: through Thurs. Call for times.
VII: The Woman in Red: through Thurs. Call for times.
VIII: Oxford Blues: through Thurs. Call for times.

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LES COMPÈRES PG
1:15, 2:55, 4:40, 6:25, 8:10, 10:10

★ ★ ★ ★
"LUSH, DEVIOUS AND SLICKLY WACKY"
David Brudnoy, TAB NEWSPAPERS
"LURIDLY ENTERTAINING"
Owen Gleiberman, BOSTON PHOENIX

THE 4th MAN
STARRING JEROEN KRABBÉ/RENÉE SOUTENDIJK
DIRECTOR PAUL VERHOEVEN/ROB HOUWER PRODUCER
spectrafilm
CAUTION: Due to the graphic nature of this film we suggest mature audiences
1:20, 3:30, 5:45, 7:50, 9:50

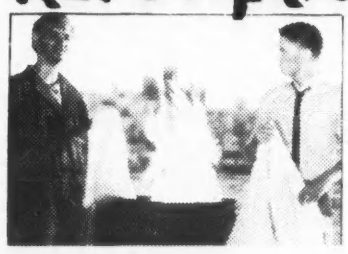
★★★★
" 'THIS IS SPINAL TAP' IS ONE OF THE YEARS FUNNIEST FILMS. ROCK FAN OR NOT DON'T MISS IT!"
Michael Blowen
Boston Globe
THIS IS Spinal Tap R
1:30, 3:05, 4:45, 6:30, 8:15, 9:55

"RAVISHINGLY BEAUTIFUL!
It has the beauty and fervor of "CHARIOTS OF FIRE"
— Carrie Rickey, Boston Herald
Critic's Tip "SUPERB
The sexual politics are intriguing and the performances are FIRST RATE"
— Michael Blowen, Boston Globe
★ ★ ★ ★
David Brudnoy, Tab Newspapers
"ELEGANT.
An absorbing, accessible movie that bedevils the mind with memorable images...Marek Kanievska proves himself a magician."
—Scot Haller, People Magazine
"SEDUCTIVE, GRACEFUL AND CLEVER.
Put together with intelligence and craft."
—David Ansen, Newsweek Magazine

ANOTHER COUNTRY
An ORION CLASSICS Release
PG
1:25, 3:10, 4:50, 6:35, 8:20, 10:15

"FRESH, VIRULENTLY FUNNY, with an eye on life that's as offbeat as the early Beatle's movies... a real discovery." —Sheila Benson, Los Angeles Times
"'REPO MAN' IS THE REAL THING. It's a sneakily rude truly zany farce that treats its lunatic characters with a solemnity that perfectly matches the way in which they see themselves."
—Vincent Canby, New York Times

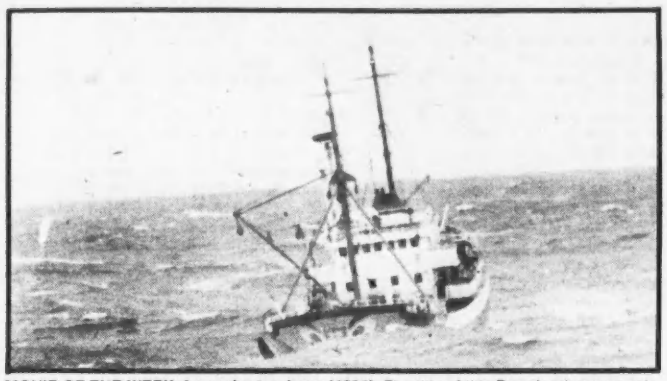
REPO MAN



★★★★
"'Repo Man' is a find...funny, funky, fresh and surprising."
—Jay Carr, Boston Globe
"The most exciting comedy of the 80's. And the most bizarre."
—Bruce Kirkland, Toronto Sun
A MICHAEL NESMITH Presentation
An EDGE CITY Production "REPO MAN" HARRY DEAN STANTON • EMILIO ESTEVEZ
Director of Photography ROBBY MULLER Executive Producer MICHAEL NESMITH
Produced by JONATHAN WACKS and PETER McCARTHY Written and Directed by ALEX COX
REPO MAN Theme Music by IGGY POP A Universal Picture R
1:00, 2:40, 4:25, 6:10, 8:30, 10:20

Film strips

compiled by Owen Gleiberman



MOVIE OF THE WEEK: Le crabe tambour (1984). The title of this French adventure epic (it translates as "the drummer crab") is the nickname of the central character, Willsdorff (Jacques Perrin), a naval officer who has stubbornly clung to the old-fashioned, militaristic values of the French empire. Based on the true story of Pierre Guillaume, the movie follows Willsdorff as he battles the rebels in French Indochina and then, in the pivotal episode, joins a conspiracy to foil President de Gaulle during the Algerian war of independence. The cinematography is by the great Raoul Coutard, and the director is Pierre Schoendoerffer, who adapted the movie from his own novel. *At the Orson Welles.*

★★★★ Superb
★★★ Good
★★ Middling
★ Bearable
• A turkey

Films without ratings have not been viewed as we go to press. We intend no judgment.

A

★★★ALEXANDER NEVSKY (1938). Sergei Eisenstein's first sound film is a more conventional, less forceful work than either *Potemkin* or *Ivan the Terrible*, but it has its treasures: marvelous sets, a stirring score by Prokofiev, and a splendid battle sequence in which Russians and Germans take up sabers and shields on a vast plain of ice. Nikolai Cherkassov plays Prince Alexander. *Brattle.*

★½ANOTHER COUNTRY (1984). The conceit of Julian Mitchell's screenplay is that teenage trauma can explain the notorious career of Guy Burgess, the treasonous Britisher who passed government secrets on to the Soviet Union during the '50s. The movie is set during Burgess's school days at Eton, a pampered life that encompasses cricket, prayers, sherry in the common rooms, and — most important for Burgess (under the alias Bennett here), who's openly homosexual — schoolboy crushes on other schoolboys. With his hair combed forward and his lips curled, Rupert Everett's Bennett is a sympathetic sort of rake, but the film stumbles over itself trying to "explain" him; in the end, it becomes the unconvincing story of a man who turned on class and country like a child throwing a tantrum. Directed by Marek Kanievska. *Nickelodeon.*

B

★½BACHELOR PARTY (1984). Tom Hanks may be the only young actor who could bring off a scene in which he's asked to whir an eggbeater at his girlfriend as though it were a hand-powered vibrator. This new comedy about a groom-to-be on his last night out pokes fun at shacking up and marriage, orgies and bridal showers, all the while following a young couple (Hanks and Tawny Kitaen) who are trying to slog through the erotic confusion. Hanks proves a charismatic hero (he's like a less oily Bill Murray), but in the end the impudence of satire gives way to the impotence of overeager practical jokes. Neil Israel directed. *Beacon Hill, suburbs.*

BOLERO (1984). Bo Derek stars in what's reported to be an extremely racy feature about a young girl who leaves home to lose her virginity. With George Kennedy; directed by John Derek. *Beacon Hill, Circle, suburbs.*

★★THE BOSTONIANS (1984). Henry James's atypically gritty novel about feminism in 1870s Boston becomes a dry and cautious film that seems to have been made out of a sense more of duty than of inspiration. James's tormented heroine (played by Vanessa Redgrave) is a fanatic reformer who vies with her chivalrous Southern cousin (Christopher Reeve) for the affections of a beautiful young woman (Madeleine Potter) who is also a phenomenal feminist orator. Not even the filmmaking team of director James Ivory and screenwriter Ruth Prawer Jhabvala can quite wreck James's intriguing story, but they're too polite (and inept) to dramatize his tantalizing ambiguities. Only Vanessa Redgrave's brilliant performance escapes their overly refined treatment. With hardly a line in the script to suggest internal struggle, she conveys the self-lacerating horror of a fractured, alienated personality. *Copley Place.*

★★★★BREATHLESS (1959). Jean-Luc Godard's innovative first feature, and a movie classic. Its story of a hardened but romantic French killer (Jean-Paul Belmondo) and a pretty, bland, and infinitely dangerous American girl (Jean Seberg) is a fascinating metaphor for the relation of French and American sensibilities. The movie's chief pleasure, though, is its style — a disarming mix of naturalistic tableaux and stylized posing. *Janus Cinema.*

★★★★BRINGING UP BABY (1938). The quintessential screwball comedy of the '30s. Cary Grant is the absentminded archaeologist pursuing a dinosaur bone, Katharine Hepburn is the free-thinking heiress pursuing him, and May Robson and Charles Ruggles are the wacky bluebloods who join the pursuit of a dog, a leopard named Baby, and one another. Howard Hawks directed, from a script by Hagar Wilde and Dudley Nicholas. *Boston Public Library.*

C

★½CAREFUL HE MIGHT HEAR YOU (1984). Overwrought Australian melodrama about a six-year-old orphan who becomes the object of a custody battle between his two aunts: loving Aunt Lila (Robyn Nevin), who's taken care of him since his mother's death, and strident Aunt Vanessa (Wendy Hughes), a rich, emotionally blocked fashion plate who swoops in from England to assert her rights of possession. The movie wants to be another *Kramer vs. Kramer*, but the characters are so crude and overdrawn that the sentimental trip wires keep showing. Directed by Carl Schultz. *Copley Place, Harvard Square.*

★★★★CASABLANCA (1942). You must remember this. *West Newton.*

★★★★CHINATOWN (1974). Working from an intricate script by Robert Towne, Roman Polanski fashioned a brilliant, morbid thriller about a gumshoe (Jack Nicholson) who takes on a routine adultery case and stumbles upon the San Fernando Valley water scandals of the '30s — a web of corruption so huge it seems to have ensnared all of Southern California. More than any of the political melodramas of the post-Watergate '70s, *Chinatown* captures the cynicism and despair of an era in which the rich and powerful had become our new, all-consuming scapegoats. With Faye Dunaway and John Huston. *Somerville Theatre.*

★★★CLOAK & DAGGER (1984). An engaging and at times disturbing fantasy about a kid who loves role-playing games like Dungeons & Dragons and gets tangled up in a real-life espionage caper. On the way to pick up some Twinkies, Davey (Henry Thomas), an earnest 11-year-old tyke, stumbles upon a nasty spy murder. The dying man passes him an Atari cartridge secretly encoded with plans for an invisible bomber, and Davey tries to persuade the grown-up world that he's no longer playing a game — while dodging the silenced bullets of thugs. The fun is in watching Davey outsmart the slower adults, but director Richard Franklin doesn't flinch from showing that mixing fantasy and daily life is a serious, potentially deranging business. With Dabney Coleman. *Copley Place. Academy, suburbs.*

★★LES COMPÈRES (1984). This mild French farce begins as a classic comedy of slapstick repetition, then coasts downhill into a suspense yarn before coming to rest in a puddle of warm tears. Gérard Depardieu is a hotshot investigative reporter and Pierre Richard is a Sad Sack melancholic. Each is duped by the same old flame into thinking he's the father of her runaway son, and after ending up on the boy's trail the pair are soon trampling on each other's toes. Depardieu and Richard make a genial but lackluster couple; the scampish byplay between the two eventually assumes the nature of a surrogate debate on child rearing. Directed by Francis Veber. *Nickelodeon.*

D

★★★★DOUBLE INDEMNITY (1944). The tough, brilliant film noir about an insurance salesman (Fred MacMurray) inveigled by a cold-blooded seductress (Barbara Stanwyck) into murdering her husband. Set in tacky grocery stores, offices, and apartments, with snaky characters slithering about the periphery, the film, like the James Cain novel it's based on, has an almost romantic affection for its own tawdriness. Edward G. Robinson comes close to stealing the show as the claims investigator who closes in on MacMurray and Stanwyck. Billy Wilder directed. *Brattle.*

★★DREAMSCAPE (1984). Dennis Quaid plays a young psychic who's recruited for an experiment that allows him to enter other people's dreams. Soon he's trying to foil the schemes of a government superspy (that prize ham Christopher Plummer) who wants to assassinate the president. The "dreamscape" premise could have gone in a number of directions (say, mystical or psychoanalytical); but the filmmakers use it as the jumping-off point for a straightforward action-adventure film that succeeds on its own conventional, comic-book terms. With Max von Sydow and Kate Capshaw; directed by Joseph Ruben. *Charles, Chestnut Hill, suburbs.*

E

★★★ERÉNDIRA (1983). Gabriel García Márquez adapted his fanciful comic fable about a domineering matriarch (Irene Papas) who sets up her granddaughter (Claudia Ohana) as an itinerant prostitute, and his voice comes through in the extravagant images and the baroque accumulation of grotesque detail. Ohana plays Eréndira as an impassive beauty who retreats into the solitude of her somnambulism; she's all but eclipsed by Papas, whose Grand Guignol performance as the grandmother is a mesmerizing mixture of lunacy and imperturbability. Directed by Ruy Guerra. *Orson Welles.*

★★½L'ÉTÉ MEURTRIER (1983). A lurid French tale of lust and revenge that features one of the steamiest performances of the year. Isabelle Adjani plays a teasing young woman who arrives in a small village with her family and attracts a good-natured mechanic. The two appear to fall in love, but as it happens she's merely out to avenge her mother's loneliness and her father's disability. Despite a few lapses in the story, director Jean Becker presents scenes of jealousy, sexual adventurism, and murder with such offhand cool that you come to believe in the dark forces manipulating the characters. *Janus Cinema.*

F

★★★FANTASTIC PLANET (1972). René Laloux's exhilarating animation about a distant planet populated by two races of people: the giant blue intelligentsia known as the Draags and the tiny, primitive, human-esque Oms, who are threatened with extinction. Surreal and captivating. *Coolidge Corner.*

THE 1ST WARNER BROS. & MGM CARTOON DIRECTORS. The work of animation pioneers Hugh Harmon and Rudolf Ising is featured on this program of 11 shorts. With "Alice Solves a Puzzle," "Mechanical Cows," "Bosko and the Pirates," and "Winky the Watchman." *Off the Wall.*

FLASHPOINT (1984). Kris Kristofferson and Treat Williams are law-enforcement buddies in this new action thriller. Directed by Bill Tannen. *Beacon Hill, suburbs.*

★★½THE 4TH MAN (1984). A kinky metaphysical thriller from Dutch director Paul Verhoeven about a homosexual novelist haunted by his own death-obsessed fantasies. An author of scandalous novels, the snooty, arrogant Gerard Reve (Jeroen Krabbé) lets himself get involved with a beautiful blonde (Renée Soutendijk) as a way of getting at her muscular boyfriend. Little does he know that she's a femme fatale whose three husbands all happened to die in freak accidents. The movie is both an amusingly smutty comedy of manners and a psychological puzzler in the *Don't Look Now* vein. You can't take it seriously, but Krabbé's intense performance certainly holds you. *Nickelodeon.*

G

★★GABRIELA (1984). Sonia Braga, the voluptuous Brazilian star of *Dona Flor and Her Two Husbands*, is reteamed with that movie's director, Bruno Barreto, in this backwater romance about an impoverished peasant nymph who gets hot and heavy

Continued on page 36

The Woman in Red

Gene Wilder is at his irrepressible best. Kelly Le Brock is ideal as the woman in red. Gilda Radner plays the woman scorned to perfection. Stevie Wonder's songs are sure to be noticed at Oscar time."
— Pat Collins, CBS Morning News

"A well made sex farce of classical proportions...the summer's first comedy for adults."
— Richard Schickel, Time Magazine

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SACK CINEMA NATICK — 237-5840 ROUTE 9 OPP. SHOPPERS' WLD.
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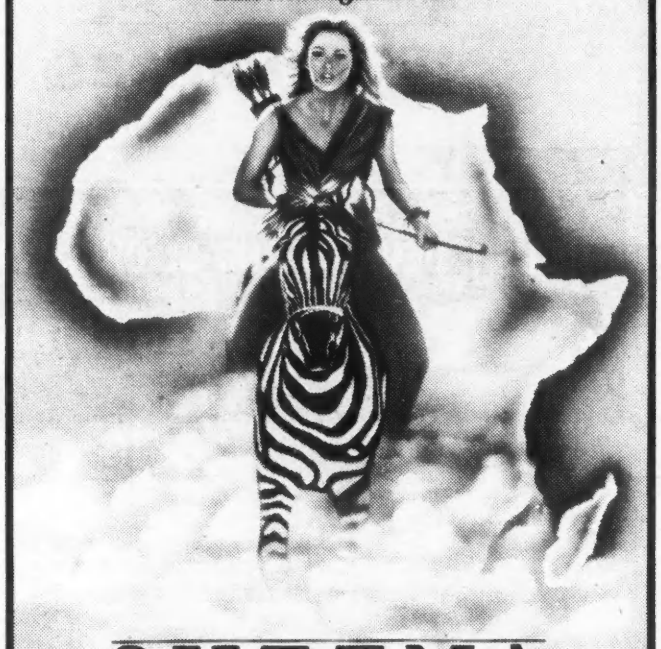

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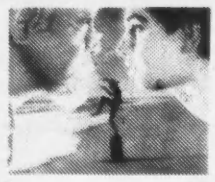

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PG DOLBY STEREO 20th Century Fox

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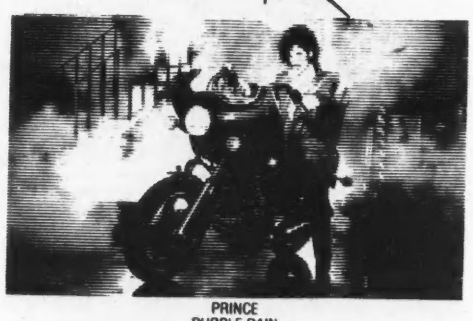
Purple Rain



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The BRATTLE THEATRE
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the Originals

August 26-27/ Sun.Mon.
POSTMAN ALWAYS RINGS TWICE (1946) at 5:50, 10:10
MUTINY ON THE BOUNTY (1935) at 3:30, 7:55

August 28/ Tue.
SUNSET BOULEVARD (1950) at 3:40, 8:00
OLD ACQUAINTANCE (1943) at 5:50, 10:05

August 29-30/ Wed.Thu.
FELLINI'S I VITELLONI (1953) at 3:45, 8:15
WAGES OF FEAR (1955) at 5:40, 10:10
Please note: NIGHTS OF CABIRIA originally scheduled for this date is now unavailable theatrically. Our apologies for this most recent change.

August 31-September 1/ Fri.Sat.
METROPOLIS (1926) with the original 1926 score performed live by Martin Marks at 3:45, 8:00
ALEXANDER NEVSKY (1938) at 6:00, 10:10, sat.mat. 1:45

Starting Sunday, September 2 for 10 days only!

Complete schedules for this series, our upcoming festival celebrating the American Western, and the films of Michael Powell are available at the theatre.

THE JANUS CINEMA
57 JFK ST./CAMB./661-3737

L'ETE MEURTRIER
(One Deadly Summer)
5:15, 7:45, 10:10 sat. sun. mats. 2:45
ENDS THURS. AUGUST 30

August 31 through September 13

GODARD: A PRELUDE

As a prelude to the premiere of the extraordinary new film FIRST NAME: CARMEN directed by Jean-Luc Godard (which opens here at the Janus and at Copley Place on 9/14), we present a two week retrospective of his earlier works — highlighting what has become the new "Casablanca" at the Brattle, our sister theatre: BREATHLESS, Godard's first feature made 25 years ago, starring Jean-Paul Belmondo and Jean Seberg.

A grand, playful, and passionate tale of romanticism, BREATHLESS has elicited the kind of response, popularity, and repeat viewers at the Brattle over the last two years that places it in a league with the golden Bogart and Bergman Brattle classic, As "Casablanca" was an icon of the '60's and '70's, BREATHLESS has become a "rebel-hero" anthem of the '80's as well as an homage to Bogie himself. We invite you to see it once again — or for the first time — here presented in a brand new 35mm print.

At the same time we invite you to share in the other early Godard classics co-featured in this series as we proudly present the films of the most revolutionary, important, and surprising filmmakers of our time — Jean-Luc Godard — whose innovative, witty, playful, and daring talents remain today as fresh and as vital as ever.

August 31-September 1/Fri.Sat
BREATHLESS (1959) at 4:00, 7:45
WEEKEND (1967) at 5:40, 9:30, sat.mat. 2:00

September 2-3/ Sun.Mon.
VIVRE SA VIE (1962) at 2:30, 6:00, 9:30
BREATHLESS at 4:15, 7:45

September 4-5/ Tue.Wed.
EVERYMAN FOR HIMSELF (1979) at 6:00, 9:20
BREATHLESS at 4:15, 7:45

September 6-8/ Thu.Fri.Sat.
ALPHAVILLE (1965) at 5:50, 9:30, sat.mat. 2:15
BREATHLESS at 4:10, 7:45

September 9-10/ Sun.Mon.
TWO OR THREE THINGS I KNOW ABOUT HER (1966) at 6:00, 9:20, sun.mat. 2:40
BREATHLESS at 4:15, 7:45

September 11-12/ Tue.Wed.
MASCULIN/FEMININ (1966) at 5:45, 9:25
BREATHLESS at 4:00, 7:45

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Continued from page 35

with a local tavern owner (Marcello Mastroianni). The oppressive social tensions Barreto builds into the movie are never fully explored, but Braga heats up the screen as the insatiable woman whose favorite activity consists of tearing off her clothes. *Copley Place, West Newton.*

★★½GHOSTBUSTERS (1984). Bill Murray's new comedy is in many ways a more ornate and less uproarious remake of *Stripes*. This time, Murray plays an ousted academic who teams up with fellow paranormal-psychology workers Dan Aykroyd and Harold Ramis; calling themselves Ghostbusters Inc., the trio develop an array of nuclear-powered spook-snaring devices. Murray is a con man of Barnum-like proportions, but he's been saddled with too many straight men here, and the movie, with its mixture of lowdown farce and high-cost fantasy, seems slightly second-hand. With Sigourney Weaver; directed by Ivan Reitman. *Cheri, Circle, suburbs.*

★★½GREMLINS (1984). This new horror comedy, which was produced by Steven Spielberg and directed by Joe Dante, is about a pack of malignant house pets — gremlins — that look like Yoda's delinquent half-brothers. Invading the home of a bland American teenager (Zach Galligan), they embody the instinct for mayhem hidden in even the most charming beings, and Dante works in dozens of ironic film references to underscore the story's campy appeal. The director orchestrates the details like a Stokowski of the cutting table, but his Kipling's narrative poem. *Somerville Theatre.*

H

★★½HAMMETT (1983). Wim Wenders's luxuriously photographed film puts a fictionalized Dashiell Hammett (Frederic Forrest) at the center of a moody, '40s-style detective movie. The art-vs.-life subtext is a bit pretentious, but Wenders proves himself jaunty, inventive movie would have been better if he weren't so blind to everything outside the hermetic world of cinema. With Phoebe Cates and Hoyt Axton. *Charles, suburbs.*

★★★★GUNGA DIN (1939). George Stevens's classic is a rousing blend of British-colonial adventure and barracks comedy. It stars Cary Grant (in one of his most athletic tongue-in-cheek turns), Douglas Fairbanks Jr., Victor McLaglen, and Sam Jaffe — Dr. Zorba himself — in the title role. Freely adapted from Rudyard a crafty storyteller, embellishing the plot with some kinky bits of business and a host of terrific casting turns — including Peter Lorre as a Pinkerton Agency detective and *Eraserhead*'s John Nance as a schlubby pornographer. *Somerville Theatre.*

★★THE HUNGER (1983). A dime-store trip movie that gives us Catherine Deneuve and David Bowie as ageless vampires/lovers who snare Manhattan gerontologist Susan Sarandon. Bowie has some good moments in the opening episode, during which we see him age some 200 years in the space of an afternoon. After that, we're left with Deneuve, in what may be her most embalmed performance yet; she makes the prospect of eternal life look like a bore. Directed by Tony Scott. *Harvard Square.*

I

★★INDIANA JONES AND THE TEMPLE OF DOOM (1984). With his follow-up to *Raiders of the Lost Ark*, director Steven Spielberg tightens the screws to the suffocation point: the movie is one spill and chill after another, without the characters or story — or the giddy emotionalism — to make you care. The first half hour or so is enjoyably brash, but when Indy (Harrison Ford), his young sidekick Short Round (Ke Huy Quan), and his new paramour, nightclub singer Willie Scott (Kate Capshaw),

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— David Denby, NEW YORK MAGAZINE
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THE BOSTONIANS
Cinema 1-10:00-12:15-2:30-5:00-7:30-9:45 Cinema 2-10:15-12:30-2:45-5:15-7:45-10:00
THE NEVERENDING STORY PG
10:30-12:15-2:15-4:30-7:30
INDIANA JONES and the Temple of Doom PG
NO PASSES
7:45-10:00
Gabriela R
10:00-12:00-1:50-3:45-6:00-8:00-10:00
Careful PG
He might Hear You
10:00-12:00-2:00-4:00-6:15-8:15-10:15
Under the Volcano R
10:30-12:30-2:45-5:15-7:30-9:50
CLOAK & DAGGER PG
10:40-12:50-3:00-5:00-7:30-9:40
The Karate Kid PG
10:00-12:20-2:45-5:00-9:40

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THE REVOLT OF JOB
7:30 & 9:35
Sat., & Sun. 5:05, 7:30 & 9:35
Gabriela
7:35 & 9:40
Sat., & Sun. 5:00, 7:35 & 9:40
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Cinema 2-10:15-12:30-2:45-5:15-7:45-10:00
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SACK CINEMA 9 C·O·P·L·E·Y·P·L·A·C·E 266 1300
GABRIELA R — 10:00-12:00-1:50-3:45-6:00-8:00-10:00
THE BOSTONIANS — Cinema 1 • 10:00-12:15-2:30-5:00-7:30-9:45 Cinema 2 • 10:15-12:30-2:45-5:15-7:45-10:00
CLOAK & DAGGER PG — • 10:40-12:50-3:00-5:00-7:30-9:40
UNDER THE VOLCANO R — 10:30-12:30-2:45-5:15-7:30-9:50
THE KARATE KID PG — • 10:00-12:20-2:45-5:00-9:40
NO PASSES INDIANA JONES and the Temple of Doom PG — 7:45-10:00
THE NEVERENDING STORY PG — • 10:30-12:15-2:15-4:30-7:30
CAREFUL HE MIGHT HEAR YOU PG — • 10:00-12:00-2:00-4:00-6:15-8:15-10:15
PASSPORT TICKETS NOT VALID AT COPLEY PLACE
PARIS 841 BOYLSTON OPP PRU CTR 267 8181
THE WOMAN IN RED PG 13 — • 12:45-2:30-4:15-6:00-8:00-10:00
PI ALLEY 1-2 237 WASH NEAR GOV CTR 227 6676
SHEENA PG — • 1:00-3:15-5:25-7:40-9:50
THE PHILADELPHIA EXPERIMENT PG — • 1:10-3:20-5:30-7:45-9:45
CHERI 1-2-3 DALTON OPP SHERATON BOS 536 2870
DOLBY STEREO GHOSTBUSTERS PG — NO PASSES 1:15-3:15-5:30-7:45-10:00
TIGHTROPE PG — • 1:00-3:15-5:30-7:45-10:00
OXFORD BLUES PG 13 — • 1:00-3:15-5:30-7:45-10:00
BEACON HILL 3 1 BEACON AT TREMONT 723 8110
THE JUNGLE BOOK G — 1:00-2:40-4:15-5:50-7:30-9:15
THE KARATE KID PG — 1:30-4:30-7:30-10:00
BACHELOR PARTY R — • 1:15-3:15-5:30-7:45-9:45
CHARLES 3 CAMB ST NEAR GOV CTR 227 1330
REVENGE of the NERDS R — • 1:00-2:45-4:30-6:15-8:00-10:00
DREAMSCAPE PG 13 — • 1:30-3:30-5:30-7:45-9:45
GREMLINS NO PASSES PG — 1:00-3:15-5:30-7:45-10:00
CINEMA 57 2 200 STUART NEAR PARK SQ 482 1222
DOLBY RED DAWN PG 13 — • 1:00-3:15-5:30-7:45-10:00
DOLBY PURPLE RAIN R — • 1:15-3:30-5:45-8:00-10:15
SOMERVILLE 12 RT 93 AT ASSEMBLY SQ 628 7000
DREAMSCAPE PG 13 — • 1:15-3:30-5:45-7:45-9:45
THE KARATE KID PG — 1:30-4:00-7:00-9:45
SHEENA PG — • 1:00-3:20-5:40-8:00-10:15
NO PASSES GREMLINS PG — 1:05-3:30-5:45-8:00-10:15
THE NEVERENDING STORY PG • 1:30-3:30 / THE PHILADELPHIA EXPERIMENT 5:30-7:45-10:00
REVENGE of the NERDS R — • 1:00-2:50-4:40-6:30-8:20-10:10
RED DAWN PG 13 — • 1:00-3:20-5:40-7:50-10:10
TIGHTROPE R — • 1:10-3:30-5:45-8:00-10:15
NO PASSES DOLBY GHOSTBUSTERS PG — 1:00-3:15-5:30-7:50-10:10
THE WOMAN IN RED PG 13 — • 1:00-2:55-4:50-6:40-8:30-10:20
THE JUNGLE BOOK G — 1:00-2:40-4:15-5:50-7:30-9:15
OXFORD BLUES PG 13 — • 1:15-3:30-5:30-7:45-10:05

crash-land in India, Spielberg jolts us with images of human sacrifice, black magic, and child slavery. At best, *Indiana Jones* is the bastard heir of *Raiders. Copley Place, suburbs.*

K

★½THE KARATE KID (1984). Director John Avildsen (*Rocky*) has come up with another underdog fable, this one about a teenager from Newark who kicks out a place for himself in the California sun by besting his new peers at karate. Young Daniel (Ralph Macchio) has enraged the leader of a popular high-school clique by hitting it off with the guy's former girlfriend; the clique has learned a combat-hardened form of karate from a Vietnam vet, so Daniel turns for help to Miyagi (Noriyuki "Pat" Morita), the Japanese-American handyman of his apartment building. The movie is supposed to depict the infusion of Oriental values into the New Jersey immigrant, but it's so shamelessly manipulative that Miyagi's high-toned teachings are reduced to a classier variety of revenge tips. *Copley Place, Beacon Hill, Chestnut Hill, suburbs.*

★★★THE KIDS ARE ALRIGHT (1979). The definitive Who documentary is a cinematic scrapbook that spans nearly two decades and includes interviews, concert footage, publicity shorts, TV appearances, and a bit of rare footage from the band's early days as the High Numbers. Director Jeff Stein jumps back and forth in chronology without a word of background, but the movie's freewheeling style is fitting for the band that brought rock-and-roll anarchy to new heights. *Somerville Theatre.*

★★½KOYAANISQATSI (1983). A trip movie for the '80s, this "avant-garde" trifle is simply 87 minutes of slick, seamlessly edited imagery set to the jittery music of Philip Glass. It begins with a tour of the sunwashed Southwest and then moves on to New York and Los Angeles, using superpowered time-lapse photography to turn the surfaces of city life into a high-speed comic nightmare. There's supposed to be a message in all this about the deleterious effects of technology, but you don't have to be a doomsayer to enjoy what amounts to a tantalizing mixture of sight and sound. Directed by Godfrey Reggio and photographed by Ron Fricke. *Coolidge Corner.*

L

★★★THE LAST STARFIGHTER (1984). After beating all previous records on a video game that has been planted on earth as a secret recruiting device, Alex Rogan (Lance Guest), a high-school senior living in his widowed mother's trailer park somewhere in Spielbergville, California, is enlisted by a far-off planet as a rocket-fighter pilot. The special effects aren't quite state-of-the-art, but the film has a playful ingenuousness lacking in most of today's machine-tooled fantasies, as director Nick Castle mines his material for the fears and pipe dreams of adolescence. Robert Preston gives a witty performance as an outer-space executive headhunter. *Allston, suburbs.*

★★★★LAST TANGO IN PARIS (1972). Marlon Brando's self-reflexive performance is the centerpiece of Bernardo Bertolucci's searching study of a haunted expatriate who spends three days staging his sexual fantasies with a young woman (Maria Schneider) in an empty Paris apartment. The film's sex scenes remain shocking for the lustful desperation that spills out of Brando. With Jean-Pierre Léaud. *Harvard Square.*

★★★THE LITTLE SHOP OF HORRORS (1960). Roger Corman's tongue-in-cheek cult classic may be the ultimate example of a movie that's so bad it's good. Shot entirely in two days and a night, this unbelievably tacky story of a daft horticulturist (Jonathan Haze) who breeds a man-eating plant is a veritable treasure chest of camp. Among its more memorable items are a cameo by the young Jack Nicholson as a dentist-office masochist and, of course, the murderous plant that says, "Feed me! Fe-e-e-ed me!" *Off the Wall, Allston.*

★★½LOVE LETTERS (1984). Director Amy Jones works a distinctly modern and feminist viewpoint into the kind of sob-sister love story Bette Davis and Barbara Stanwyck used to suffer through regularly. In emotional disarray because of the death of her mother, Anna Winters (Jamie Lee Curtis), a classical disc jockey, slips into an affair with a married man. At the same time, she discovers a batch of old love letters her mother had saved from an affair of her own, letters that serve as both encouragement and warning. Curtis gives a superb performance, and she's ably supported by James Keach, as the sophisticated, self-satisfied adulterer, and Matt Clark, who does a chilling turn as Anna's alcoholic father. *Orson Welles.*

M

★★★MAD MAX (1979). Rampaging motorcycle gangs square off against equally vicious highway patrolmen in George Miller's original sci-fi action opus. Our hero, Max (Mel Gibson), is a star cop and loving family man who goes up against the dreaded Toecutter (Hugh Keays-Byrne) and his horde of leather-clad goons. Although marred by an atrociously dubbed soundtrack, the movie is a marvel — a violent, dizzyingly kinetic spectacle rooted in the nihilistic tastes of punk. *Coolidge Corner.*

★★★½THE MAN WHO WOULD BE KING (1975). Fine performances from Michael Caine and Sean Connery, plus some of John Huston's best direction since *Fat City*, highlight this delightfully old-fashioned adventure of two rogues who set out to make their fortunes in the wilderness of Kafiristan. *Somerville Theatre.*

★★★½METROPOLIS (1926). Before trotting off to Giorgio Moroder's revamped *Metropolis* (see below), you'd do well to catch the original version of Fritz Lang's classic sci-fi fantasy about a mechanized city of the future. The story is a simpleminded parable of class warfare, with a dictator and an evil mad scientist joining forces to crush a workers' revolt in a vast underground city full of lights and machines and futuristic gimcracks, but visually it's one of the most imaginative silent films. Featuring an unbelievably callow hero (he wears knickers) and a female android who winks at the camera. *Brattle.*

★★½METROPOLIS (1926). Although Giorgio Moroder comes up with the promising idea of setting a silent movie to a pop soundtrack, he doesn't go far enough with it. The music has a few seductive moments, but it's too conservative, too slavishly glued to the movie's ludicrous storyline. You don't take grainy, silent images from 1926 and set them to a score featuring Freddie Mercury, Pat Benatar, and Adam Ant because you believe the director would have wanted it that way — you do it because pitting the old against the new generates a formal electricity all its own. But this revamped *Metropolis* simply isn't the visionary rock video that would have justified Moroder's tampering with the material. *Coolidge Corner.*

★★★MR. HULOT'S HOLIDAY (1953). In this, the first of Jacques Tati's Mr. Hulot films, our hero is a bumbling middle-ager wandering around a summer beach resort, where he runs into problems with a shack full of fireworks (among other things). Not as inventive as some of Hulot's later, urban exploits, this mild satire of bourgeois vacationers retains a fetching air of nostalgia. *Coolidge Corner.*

★★½MON ONCLE (1958). Jacques Tati's savage satire of mechanized living details the lives of a middle-class couple with a fetish for gadgets. Their white-walled house is stocked with the latest easy-living gimmicks, and Tati has riotous fun taking his bumbling hero, Mr. Hulot, on a grand tour of the place. The movie has its longueurs, though; it wasn't until a decade later, with *Playtime*, that Tati unveiled the full force of his satiric vision. *Coolidge Corner.*

Continued on page 38

THE SOMERVILLE THEATRE
55 DAVIS SQ. WEST SOMERVILLE 625-1081

August 26-28, Sun-Tue.
Lianna 8:00; Sun.Mat. 3:45
PERSONAL BEST 5:45, 10:00

August 29-30, Wed.Thu.
Kids Are Alright The Who 7:40
Hard Day's Night 6:00, 9:45

August 31-September 1, Fri.Sat.
Chinatown 7:45; Sat.Mat. 3:45
6:00, 10:00 HAMMETT
THE MIDNIGHT SPECIAL
Polyester

September 2-4, Sun-Tue.
Entre Nous Diva 8:00;
Sun.Mon.Mat. 3:45 5:45, 10:00

HARVARD SQUARE THEATRE
1-2-3
SUPERFILM CELEBRATION

Aug. 25 Sat.	Monty Python and the Holy Grail The Life of Brian The Meaning of Life	2:00-7:45 3:45-9:30 12:00-5:30
LATE SHOW Sat. Aug. 25	Rocky Horror Picture Show (Mid.) Caligula (11:45) • Pink Flamingos (Mid.)	
Aug. 26 Sun.	Broadway Danny Rose Zelig	1:40-5:00-8:25 12:00-3:20-6:40-10:05
Aug. 27 Mon.	The Hunger Nosferatu	12:30-4:10-8:10 2:20-6:05-10:05
Aug. 28 Tues.	Fanny and Alexander	12:00-4:00-8:00
Aug. 29 Wed.	Chilly Scenes of Winter A Man and a Woman	12:30-4:00-7:50 2:10-5:40-9:35
Aug. 30 Thur.	Breaker Morant The Tin Drum	2:45-7:35 12:15-4:45-9:35
Aug. 31 Fri.	Last Tango in Paris Body Heat	3:05-7:50 1:00-5:30-10:10
LATE SHOW Fri.-Sat. Aug. 31 - Sept. 1	Rocky Horror Picture Show (Mid.) Caligula (11:45) • Road Warrior (Mid.)	
Sept.1 Sat.	Harold and Maude King of Hearts	12:30-4:05-8:00 2:10-5:50-9:50

Prince in his first motion picture Purple Rain R. 1:00-3:10-5:20 7:45-10:00

Careful He might hear you PG 12:30-2:45-5:00 7:30-9:45

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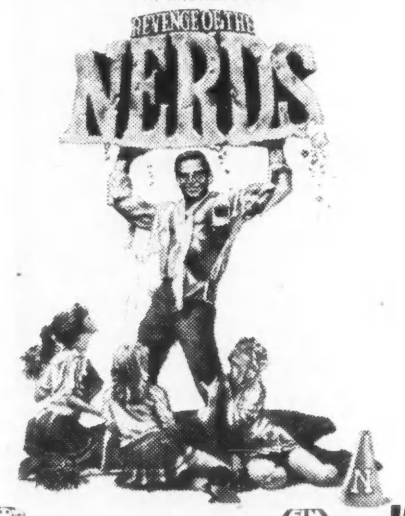

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Continued from page 37

★★★½MURMUR OF THE HEART (1971). Louis Malle's hilarious but haunting tale of a boy's sexual awakening at the hands of two rapscallion brothers, a sympathetic prostitute, a homosexual priest, a virginal blonde, and, finally, his own mother is also a masterful study of the French bourgeoisie. With Lea Massari. *Coolidge Corner.*

★★★MUTINY ON THE BOUNTY (1935). The direction and staging are merely competent, but the performances make this MGM *Bounty* an enduring pleasure. Clark Gable is dashing and sure as Fletcher Christian, the reluctant mutineer, and Charles Laughton's vicious but still sympathetic Captain Bligh is one of the great ugly portrayals in screen history. Frank Lloyd directed. *Brattle.*

N

★½THE NEVERENDING STORY (1984). Michael Ende's international bestseller — a Teutonic hodge-podge of *The Hobbit, The Phantom Tollbooth,* and *Alice in Wonderland* — has been turned into a surreal and rather gloomy children's fable about a teenage bookworm who's called upon to save the magical land of Fantasia. The physical details of this universe are palpably realized — especially the creatures, which include a giant pinheaded stone troll and a flying creature with the body of a fox and the face of a cocker spaniel. But director Wolfgang Petersen (*Das Boot*) gets tripped up by the book's imposing solemnity, and by its thin picaresque plot; despite inventive scenes, the movie is muddled and bombastic. *Copley Place, Academy, suburbs.*

★★★★NIGHTS OF CABIRIA (1957). One of Fellini's loveliest films and undoubtedly Giulietta Masina's finest performance. She plays a streetwalking gamine whose search for love is indomitable despite disappointment and betrayal. But what might for a more hardened woman be a hellish existence is, for Cabiria, a life of mystery and grace. Extraordinarily moving. *Brattle.*

★★NOSFERATU, THE VAMPYRE (1979). Werner Herzog's remake of F.W. Murnau's classic silent vampire film has one scene that deserves a place on the all-time honor roll of screen chills: Klaus Kinski, a reptilian, oddly pitiable Dracula, is detained at the bedside of Lucy (Isabelle Adjani), who unexpectedly responds with a yearning motion of her whole body when the fangs sink in. That's a memorable image of the sexiness of evil, but the film as a whole is slow and stilted, and Herzog never settles on a consistent approach to the vampire legend. *Harvard Square.*

O

OXFORD BLUES (1984). A rowdy American jock (Rob Lowe) attends Oxford, where he tries to win the heart of an aristocratic English girl. With Ally Sheedy and Amanda Pays; directed by Robert Boris. *Cheri, Circle, suburbs.*

P

★★★PERSONAL BEST (1982). The first film directed by screenwriter Robert Towne is a tough-minded paean to the beauty of human striving. Towne follows a pair of runners (Mariel Hemingway and Patrice Donnelly) over a period of four years, as they fall into a lesbian affair and prepare for the 1976 Olympic pentathlon trials. The movie is a bit self-conscious about its post-feminist attitudes, but Michael Chapman's cinematography is extraordinary; with dazzling clarity, he brings the athlete's world of straining muscles and avid concentration directly to your senses. *Harvard Square.*

THE PHILADELPHIA EXPERIMENT (1984). A pair of sailors from the 1940s are time-warped into the present day by a radar experiment. With Michael Paré and Nancy Allen; directed by Stewart Raffill. *Pi Alley, Chestnut Hill, suburbs.*

★★★POLYESTER (1981). John Waters's demented send-up of suburbia is his slickest, most "tasteful" product to date, and probably his funniest. Follow the worm-eaten adventures of Francine Fishpaw (Divine), an elephantine housewife driven to alcoholic despair by her fiendish family and then rescued by Todd Tomorrow (Tab Hunter), a dashing stud in a white Corvette. Waters's wild card, as always, is the gleeful sadism of his characters; acts of gratuitous mayhem make them come alive. With the great Edith Massey as Cuddles. *Somerville Theatre.*

★★★THE POSTMAN ALWAYS RINGS TWICE (1946). The James M. Cain novel of lust and murder turned into a no-nonsense, expertly paced litle '40s melodrama. This movie is unusual for film noir in that everything in it is white — backgrounds, lighting, even Lana Turner's dress. Turner and John Garfield supply the sleazy chemistry needed to keep the plot churning, and Hume Cronyn does a great turn as the wise-ass lawyer who defends them. *Brattle.*

★★★PRIVATES ON PARADE (1984). This story about a troupe of British soldiers/entertainers assigned to cheer up the front-line troops in 1948 Malaya offers the obligatory scenes of Englishmen dressed in skirts singing up a storm; but the film isn't camp — rather, it belongs to the British tradition of tales that try to come to terms with the loss of Empire. As Major Giles Flack, an evangelizing prude who believes he's fighting the first round of World War III, John Cleese adapts his patented brand of controlled hysteria to the demands of a full-length dramatic role. Michael Blakemore directed. *West Newton.*

★½PURPLE RAIN (1984). Despite its flash and autobiographical "sincerity," Prince's highly touted movie début is a self-important melodrama that ends up cheapening the star's redemptive music. Prince and his director, Albert Magnoli, have tried to shape their story into a parable of adolescent growth, but the film's blend of TV-movie reality and rock-video stylization is shallow in the extreme; the volatile material has been structured so that we root for Prince (known here as "the Kid") to overcome personal tragedy and rout his competition on stage the same way we'd root for Rocky to win another one in the ring. Only in the concert segments does Prince live up to his reputation as the polymorphously perverse wunderkind of funk. With the scene-stealing Morris Day as Prince's rival and Apollonia Kotero as the girl they both want. *Cinema 57, Harvard Square, Circle, suburbs.*

R

•RED DAWN (1984). In John Milius's hands, a politically audacious premise — the first full-scale Soviet invasion of the United States — becomes a dull, plodding adventure fantasy about eight down-jacketed high-schoolers who take on the Russian army. The movie is nothing more than an overscaled grade B combat flick, with our righteous young renegades hiding out in the Rocky Mountain wilderness, picking off some Russkies, trekking through endless fields of wheat and then blowing up a few more Russkies, and so on. Milius obviously thinks he's saying something important about honor, might, and our loss of military will, but his story is so farfetched, his characters so bland and one-dimensional, that even right-wingers in the audience may have to psych themselves up to cheer. With Patrick Swayze and C. Thomas Howell. *Cinema 57, Circle, suburbs.*

★★★REPO MAN (1984). Mohawked punks who hold up liquor stores, flying-saucer cultists, a bespectacled scientist whose '64 Chevy Malibu features a trunk full of radioactivity — *Repo Man* is a piquant punk satire crammed with metaphoric detail. The hero is a crewcut kid named Otto (Emilio Estevez) who gets a job repossessing cars from people who have welched on their payments; he teams up with a hard-bitten repo veteran (Harry Dean Stanton), and together the two of them tool around LA jimmying car doors, duping drivers, and drag-racing rival car thieves. The movie is a cheeky nightmare of '50s paranoia and new-wave weirdness. It may be unbalanced and ill-disciplined, but it works — less as a film comedy than as a sardonic diagnosis of terminal social illness. *Nickelodeon.*

★★½THE RETURN OF MARTIN GUERRE (1983). This colorful 16th-century drama is the true story of an adventurer who arrived in the French village of Artigat claiming to be the long-lost Martin Guerre. The older, brawnier Martin (played by Gérard Depardieu) settles in with Guerre's wife (Nathalie Baye), his old friends, and so on, and soon we're questioning whether he's the real Martin, and if not, why he's pretending to be. In the hands of director Daniel Vigne, this enigmatic legend becomes both a dreamy period piece and an arresting mystery story. *Coolidge Corner.*

★★★REVENGE OF THE NERDS (1984). The friendliest — and wittiest — teenage sex comedy of the year. After forming their own fraternity, a kind of Animal House for dorks, the freshman nerds at Adams College proceed to fight off the local jocks and jockettes. There are the inevitable scenes with guys who wear plastic pen holders and abominably ugly glasses making spasmodic fools of themselves, yet the filmmakers actually get you to care about these up-to-the-minute social misfits. From the "hip" Beatles poster that adorns the fraternity to Robert Carradine's painfully unspontaneous guffaw, this surprisingly sweet movie milks the nerds' desperate desire to fit into the mainstream for all it's worth. Directed by Jeff Kanew. *Charles, Chestnut Hill, suburbs.*

★★★½THE ROAD WARRIOR (1982). George Miller's sequel to *Mad Max* is a slash-and-burn B-movie epic. Now a grizzled "man with no name," Mel Gibson's Max finds himself in the middle of a battle between a horde of marauding punk motorcyclists and a crew of pilgrims living family style in an abandoned oil refinery. Miller's characters are too schematic, but his high-speed highway mêlées are faster and more shockingly violent than anything previous films have given us. *The Road Warrior* isn't just a great action thriller; it's a flaming anthem to entropy. *Coolidge Corner, Harvard Square.*

S

★★★★SCARFACE (1932). Loosely based on the career of Al Capone, this is one of the greatest gangster films ever made, with Paul Muni as the all-powerful gang leader and Ann Dvorak as the sister for whom he has incestuous leanings. Howard Hawks directed with a strong feeling for the power of visual motifs; he uses crosses, flowers, and simian imagery to evoke a world gone mad, a world in which every positive value has been perverted. *Brattle.*

★★★★SUNSET BOULEVARD (1950). The Hollywood classic about a washed-up silent screen star (Gloria Swanson), her faithful servant (Erich von Stroheim), and the disillusioned writer (William Holden) she employs and then traps in the web of her dreams. Director Billy Wilder supplies plenty of baroque, sleazy atmosphere, and the performances are uniformly splendid. *Brattle.*

T

★★★★THIS IS SPINAL TAP (1984). In this uproarious mock documentary about a British heavy-metal band called Spinal Tap, director Rob Reiner and his cast of actor musicians turn themselves loose on pop history itself, cramming in every last detail from every clunky "rockumentary" of the past 15 years. As the band's coleaders, Christopher Guest and Michael McKean use their fake English accents for a kind of wicked, deadpan satire. Showing off their guitar collections, sitting in a coffee shop and recalling the first song they wrote together as though it were a pillar of history, these two are so infatuated with their own legend they've forgotten there's anything else out there. *Nickelodeon.*

U

★½UNDER THE VOLCANO (1984). If there's such a thing as an honorable catastrophe, John Huston's adaptation of Malcolm Lowry's labyrinthine novel is it. This turgid spectacle of a former British consul (Albert Finney) teetering on the brink of total alcoholic dissolution in 1938 Mexico is a classic case of mismatched sensibilities. The hero of Lowry's novel drinks to the bottom of the bottle to create his own cabala of myth and meaning, but Huston, whose directorial style is rooted in action, gives us no context for the character's self-destruction — all we get is a series of rambling drunk scenes. Still, Finney gives a brilliant performance. He not only evokes the despair and masochistic delight of the drunk in his own domain; he tries to capture the shifts in consciousness that Lowry achieved with layers of verbiage. Jacqueline Bisset costars. *Copley Place.*

V

★★★★I VITELLONI (1953). One of Federico Fellini's finest films, this is a sort of Italian neorealist *Diner,* the story of five aimless young men who spend their days loafing around their small home town, sponging off their families and pretending that one day they'll go on to better things. The film captures both the comedy and the tragedy — the creeping restlessness and despair — of those who can't let go of adolescence. Memorable. *Brattle.*

W

★★★★WEEKEND (1968). One of the most radical movies ever made, this culmination of Jean-Luc Godard's early work is an all-out attack on bourgeois civilization that begins with a hilarious sex reverie (perhaps a parody of Bibi Andersson's monologue in *Persona*), proceeds through the most intricate traffic jam in movie history, and finishes off with an apocalyptic vision of capitalism's children literally devouring their own kind. A landmark. With Jean Yanne and Mireille Darc. *Janus Cinema.*

★★½THE WILD ONE (1953). The original motorcycle-gang picture doesn't capture the baroque glamour of big bikes and smooth leathers the way that the Roger Corman Hell's Angels pictures did, but its atmosphere of youthful nihilism (incarnated by a black-jacketed Brando) made it a milestone for the '50s generation. Be on the lookout for Lee Marvin. Laslo Benedek directed. *Rear Window at the Brookline Arts Center.*

Z

★★★★ZERO DE CONDUITE (1933). Jean Vigo, the son of a French anarchist, was the greatest of anarchist filmmakers, and this short movie (his second of only four) is the greatest example of "free cinema." In rough, high-angle shots, Vigo tells the wild tale of a student rebellion at a repressive boarding school. There are scenes of extraordinary eloquence, but the film's real power lies in its giddy, anything-goes atmosphere, its spontaneity, and its evocation of the children's fierceness and devotion. *Rear Window at the Modern Times Café.*

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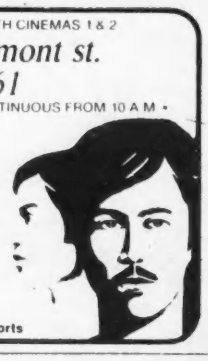
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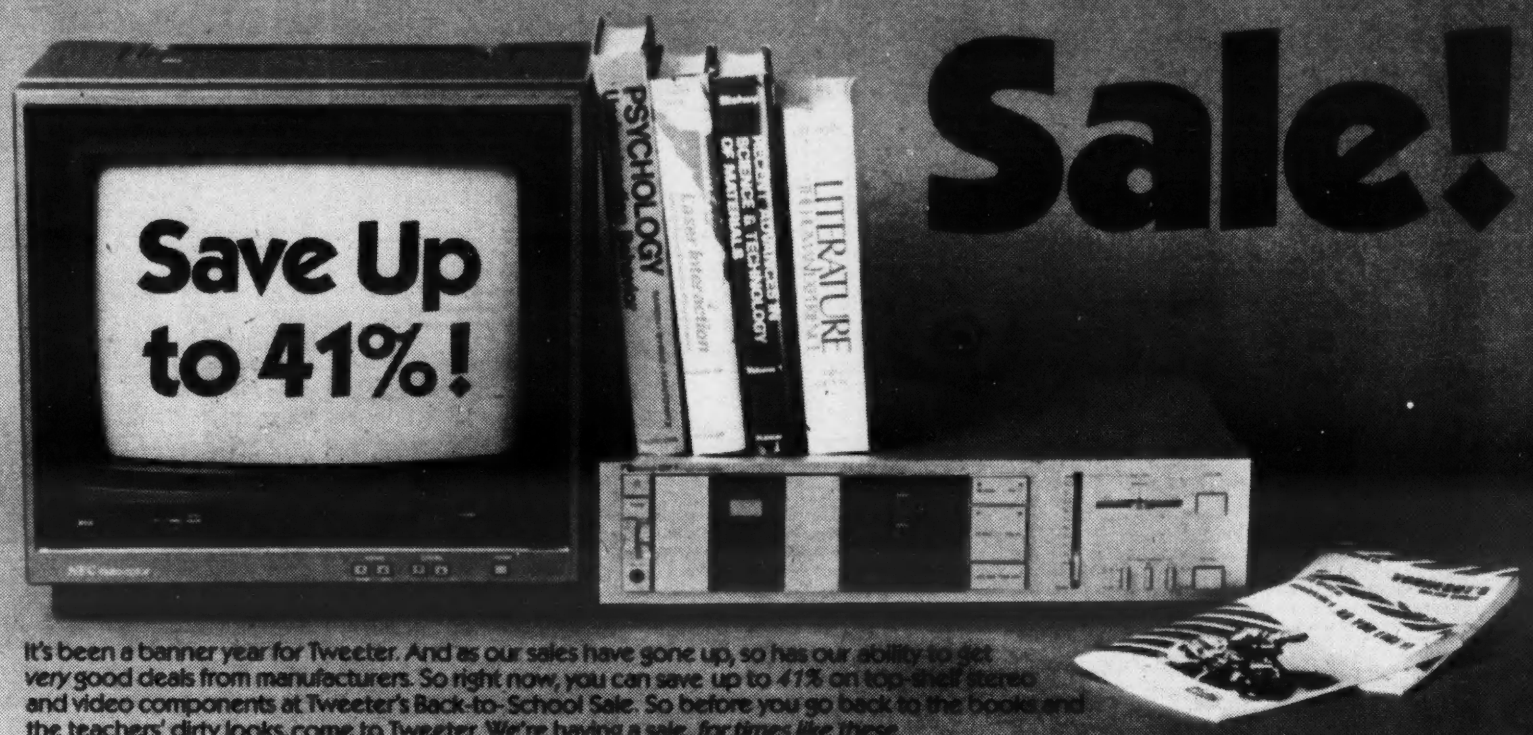

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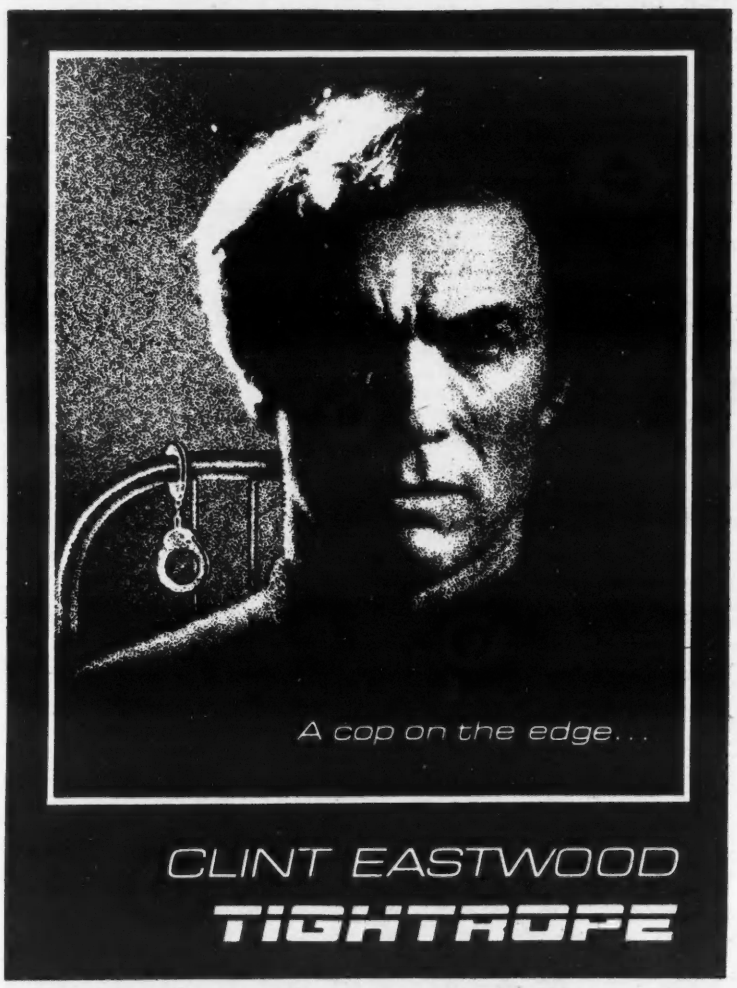

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PHOTOS (CLOCKWISE FROM TOP) BY KEITH W. JENKINS, JOAN SEIDEL, MICHAEL ROMANOS, AND JOAN SEIDEL

PHOTOS BY JOAN SEIDEL

"Flou-Flou," from Ligne Roset at Adesso

Vive la différence

Modern French furniture with a flair

by Leila Prelec

Idleness can be "the most thoughtful kind of behavior," said the late French philosopher-critic Roland Barthes. "Sunday . . . is a happy day [for me] because it's a blank day, a silent day on which I can laze about, be free. Because the votive form of modern idleness, after all, is liberty." Who else but a Frenchman (except, of course, an Italian, a Spaniard, a Greek, or a Latino) could appreciate the subtle virtues of being able to do nothing? For Americans, idleness is frightening, an evil. We don't know how to wallow in comfort. Most of us literally can't sit still even when we have "free" time, and our furniture, for the most part, reflects that — it is rigidly structured, and even "casual" designs look stiff and formal. This is also true of classic French furnishings — what we think of as "period pieces," such as Louis XV chairs or commodes — and even of *le mobilier campagnard* or rustic furniture, but Frenchmen are gradually abandoning their old strict notions of respectability and good taste for furnishings that truly reveal their instinctive *joie de vivre*. "Happily, one more and more frequently comes upon houses that are alive and free; homes that describe their inhabitants," observes Andrée Putman, the French designer who has herself played a major role in liberating French interior design.

What one finds in much of contemporary French furniture is a highly developed aesthetic of comfort. A prime example is Ligne Roset, now available at Adesso, on Newbury Street. Every piece in the upholstered collection is the epitome of unabashed comfort. Although most have hardwood frames, like traditional seating, the main body is constructed of separate sections of foam that vary in density, depending on which part of the anatomy they are intended to support. In a still more radical departure from tradition, the covers are quilted, with goose-feathers or soft Dacron filling. They are all easily removable for dry cleaning, some are reversible, and some can double as *duvets*. The backs and arms are just as cushioned as the seats. Even some of the end tables are made from foam. (They are actually ottomans that have removable Lucite trays on top.) The covers are available in 200 various materials, ranging from soft leathers in post-modernist pastels to polished cottons and light wools in surprising shades, patterns, and textures.

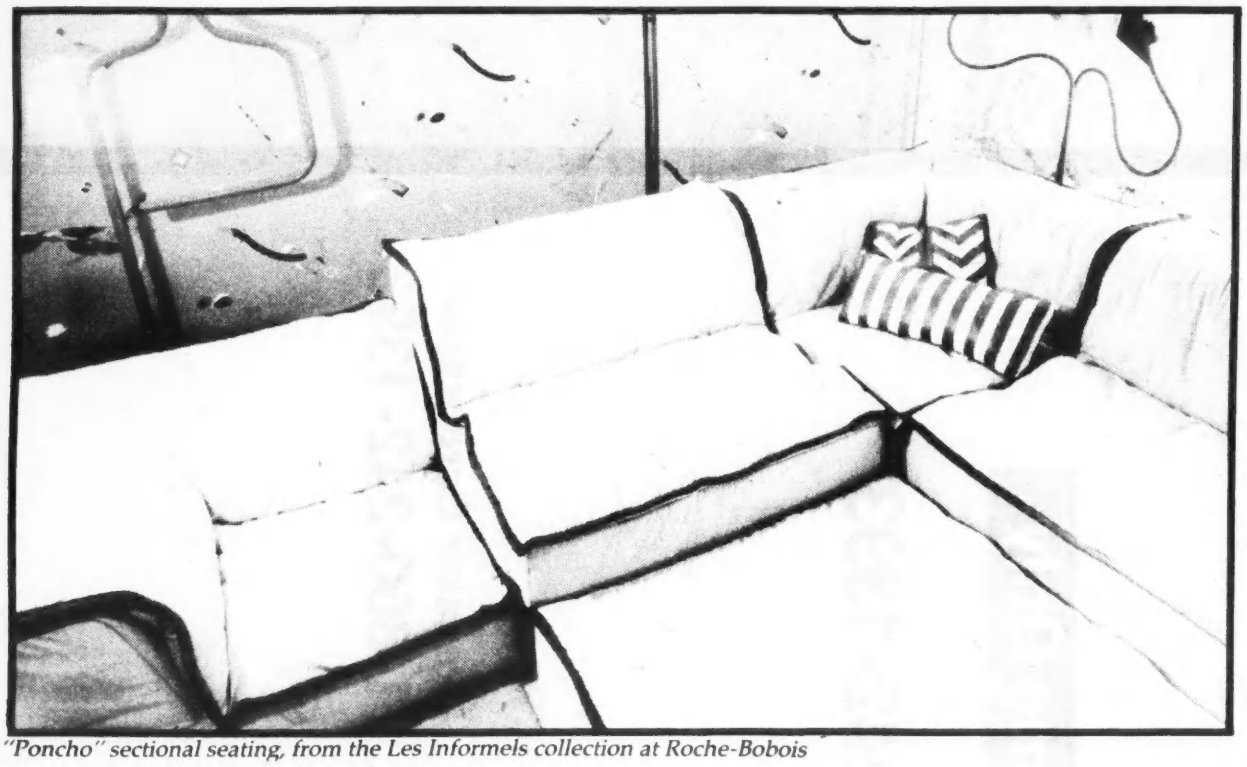
"Plumy" — the best-selling item in tne line, according to Bernice Stone, a designer with Ligne Roset's New York showroom — looks like a quilted box, and, like a box, you can sit on it or *in* it. Feather-filled cushions — one on the back and one on the seat — fold out like leaves, and the chair becomes a chaise longue. For a cozier feeling, you can curl up and pull the seat cushion like a blanket over your knees. In its closed position, the chair provides conventional, upright seating.

"Flou-Flou," the most dramatic sofa in the collection, comes with a floppy, Dacron-filled comforter thrown loosely over its fat-legged, multi-density foam body. Fabrics of different colors may be used to create a contrast between couch and quilt.

The "Amak" has a similar look, but its quilfed overlay is actually attached to the seat and sides. The seat's creator, Annie Hiéronimus, was inspired by the idea of a hammock, so she suspended the seat between two large thermoformed supports. This base comes in black polystyrene or leather). The matching ottoman looks like a giant bolster.

Lounging in a Ligne Roset seat, one feels as if the quilted coverings on these pieces are there temporarily to curl up in, without fear of ruffling or creasing the "good" upholstery underneath. They are fun for families with young kids. That was one reason why the Newton clients of David Lyon, a designer in West Roxbury, decided to use Roset sofas and settees throughout their house — in the living room, in the family room, in the bedrooms, in the entryway, even in the Jacuzzi room. Another reason was the versatility of the line. "The house will have a Southwestern look," says Lyon. "There will be Navajo rugs, terra cotta

Continued on page 22



"Poncho" sectional seating, from the Les Informels collection at Roche-Bobois

Window shopping

As the French well know, nothing spoils an elegant fashion look like a lot of garish, clunky accessories. The principles of taste and restraint apply to home furnishings as well. The details, such as window coverings, must be appropriate to the scale and style of the room. Particularly with the new soft, sophisticated French furniture designs, heavy drapes and lavish window dressings can make an otherwise well-balanced room appear discordant and overdressed.

Window treatments that best complement the friendly, relaxed new Ligne Roset and Les Informels pieces are light, subtle, and spare. But a lightness of touch doesn't have to mean that window decorations literally blend in with the woodwork: well-coordinated curtains, shades, and blinds have an unself-conscious gracefulness that manages to attract the eye without noisily calling attention to itself.

A striking structural interest can be created, for example, with an asymmetrically draped floor-length curtain. Run a curtain rod through the top hem of one long bolt of fabric, drape it over one end of the rod, and you create a loose, flowing valance with a sumptuous, straight flow of fabric to one side of the window. The effect is a romantic classicism that's at once dignified and informal. Because this type of Romanesque drape is structurally simple, you can experiment with bold colors and modern patterns that enhance the style of a contemporary French-style interior without detracting from the impact of the furniture.

For a subtle suggestion of country charm, try sheer, unembellished curtains lightly bunched across the rod and flowing straight to the floor. Translucent white or natural-colored fabrics — plainly woven or sewn in simple lace patterns — add an airy, delicate accent to big, pillowy furnishings.

A French-furnished room takes on an entirely different attitude when windows are dressed with patterned roll shades. Bold, bright geometric designs on window shades provide a splash of youthful whimsy that brightens a room. Fat, bright diagonal stripes, for example, add a touch of humor to relax the stark minimalism of a plain white shade.

Probably the most popular window treatment in contemporary French furnishing is the updated Venetian blind. Levolor, one of the best-known manufacturers of these blinds, scales down the slats so that they're shorter, straighter, and more streamlined than their clumsier predecessors. Functionally versatile, blinds can drench a room in sunlight, let in just the narrowest shafts, or close to provide complete privacy. Best of all, Levolor blinds come in a dizzying array of colors to harmonize with any interior. Slate-gray blinds, for example, provide an urbane, cool backdrop for a fluffy, canary-yellow sofa; a soft, pastel furniture arrangement comes alive against lipstick-red blinds.

In window dressing, restraint is the key, but creative experimentation with just one design variable — color, structure, or material — can give any room a superbly integrated finishing touch.

— Robin Vaughan

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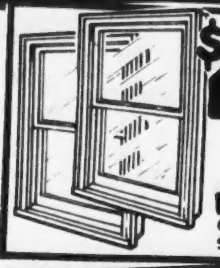

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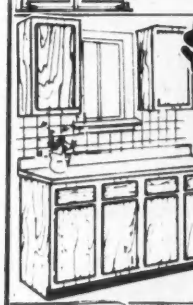

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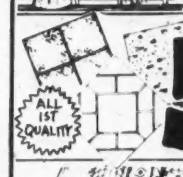

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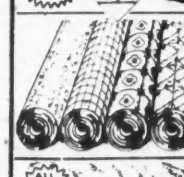

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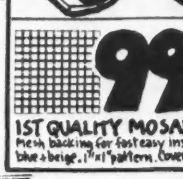

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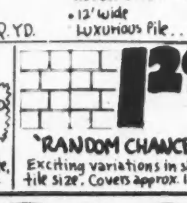

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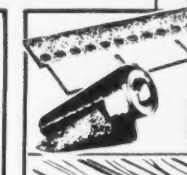

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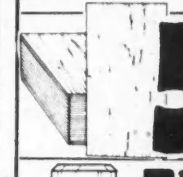

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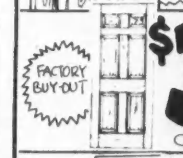

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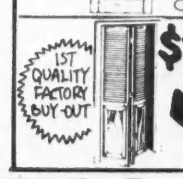

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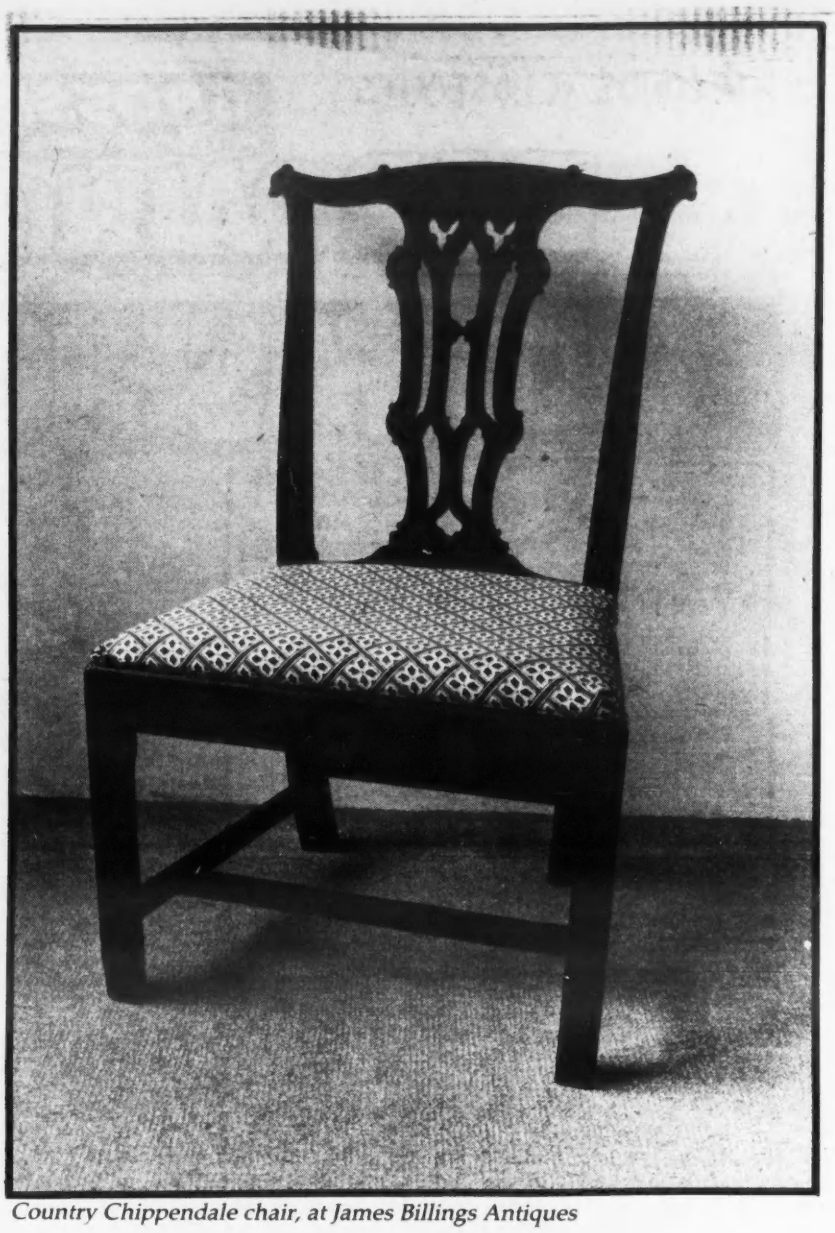
Antique country hutch, at Isabelle Collins of London



Country Chippendale chair, at James Billings Antiques

To the manor born

The English country look

by Lisa Deeley Smith

Even though she has a Danish first name, Lise Billings is as English as they come, with that charming mixture of formality and irrepressibility. (She calls Diana, Princess of Wales, "the Spencer girl.") In the Newbury Street branch of her husband's store, James Billings Antiques, she sums up the charm of the English country furniture around her. "In a country home, they could come in from riding with their boots and their dogs and put their feet up ... I love going to English country houses — it's formal, but you feel *at home*." In Boston, one is more likely to come in with boots and dogs from riding the T, not riding to hunt; but even here, the English country look is attractive. It combines outdoorsy freshness and a sense of rootedness. It needn't be overly rural, but it creates an ambiance where one can relax in unbuttoned ease.

This English country "look" is partly a result of the accumulative habits of generations of English landed gentry and their servants, and partly a result of deliberate decorating techniques. Englishman John Fowler was a pioneer of the English country look. While other decorators in the 1930s were promoting the white-on-white Art Moderne look, Fowler was codifying the look that had developed naturally in the provinces. After World War II, Nancy Tree (later Nancy Lancaster) bought the firm of Colefax, which Fowler managed, and changed the name to Colefax and Fowler. Together, Tree and Fowler defined the English country look.

A keystone of the look can be summed up in two words: flowered chintz. The light weight of flowered cotton chintz makes a couch look much less ponderous than it would were it upholstered in leather or velvet. The colors of flowered chintz on a white background further lighten a room; the floral designs call to mind the country gardens that are (or ought to be) just outside.

There can be a lot of clutter in the English country look. (Nancy Tree's London flat contained 46 chairs.) But using the same floral pattern in the upholstery and in the draperies pulls the room together. And even though the couches are generally skirted, and the draperies generally fringed, one of

Continued on page 18

Clutter's way

The female lovers in P.D. James's mystery novel *Death of an Expert Witness* may be very modern characters, but their house reeks with British tradition. It's a 17th-century thatched-roof cottage outside Ely, furnished in the English country style and crammed with the accessories that finish the look: "The mantleshelf and every ledge bore an ornament; three hanging cupboards held a variety of mugs, teapots, painted jugs, and Staffordshire figures; and the walls were almost covered with prints, framed old maps, small oil paintings, and Victorian silhouettes in oval frames." Neither Angela nor Stella inherited all these accessories, as the descendant of a country squire might — they bought them at antique shops and country sales. But the women use them to the same effect as any heir: to create a feeling of rootedness, a profound feeling of home.

One needn't fill every ledge with knickknacks to create the same feeling. The goal, says Boston decorator Marie Johnston, is "clutter, but not too much clutter." In Boston, it's fairly easy (though the hunt is part of the fun) to find objects for both the walls and the shelves.

Heirloom oil paintings are certainly appropriate, but a selection of prints is just as correct and easier to afford. The antique department at Shreve, Crump, and Low has several hunting prints, with titles like "Francis Dukinfield Astley, Esq., and His Harriers," which capture the English country life of hunting and shooting. "We had a collection of sheep prints," says Kevin Austin of Shreve's antique department, gesturing to a few remaining sheep on the wall. "That's all we have now. Quite a few people want them." If one can't have a meadowful of Old Norfolk sheep, a beast gazing solemnly down in the dining room might suffice. Botanical prints, the kind used to illustrate scientific texts in the pre-photography era, fit nicely into an English country home, picking up the floral chintz prints of the upholstery and draperies. And since English country life is so horsy and doggy, some old horse and dog prints, such as those shown in the March Hare on Charles Street, are very appropriate.

Earthenware figures are almost a must in an English country-style house. "One of the greatest attractions of earthenware figures made between 1725 and 1850 is that they represent a purely British art that seldom owed anything to outside foreign influence," writes Stanley W. Fisher in *English Ceramics*. "The more sophisticated, more carefully modelled ceramic sculptures of Bow, Chelsea and Derby were made for those who were already familiar with originals on the continent. ... But their earthenware poor relations were intended for the mantelpieces of cottages and country inns, they were hawked from door to door by the pedlars, or sold at the country fair for a few pence apiece. And since they were designed to appeal to rustic taste, their subjects were such as would appeal to the countryman, featuring animals, sportsmen and so on, sometimes crudely and even cruelly humorous, often sentimental, but always colourful." Most of these were made in Staffordshire: thus "Staffordshire figurines" are always appropriate to the country-style house.

MICHAEL ROMANOS

Some of Isabelle Collins's Staffordshire figurines

There are several basic motifs to these figurines. The human figures, says antique-furniture dealer Isabelle Collins, reflect "everyday Victorian scenes," such as the "soldier's farewell" in her Newbury Street store. Other groups of figures represent famous dramatic scenes. In the Victorian era, a ceramic figure of one's favorite players in a scene from *Romeo and Juliet* was the equivalent of, say, a Bogart-and-Bacall poster. Sometimes figures are grouped bucolically around a tree trunk, which has been hollowed out to hold flowers.

Staffordshire dogs are some of the most charming figurines. These are

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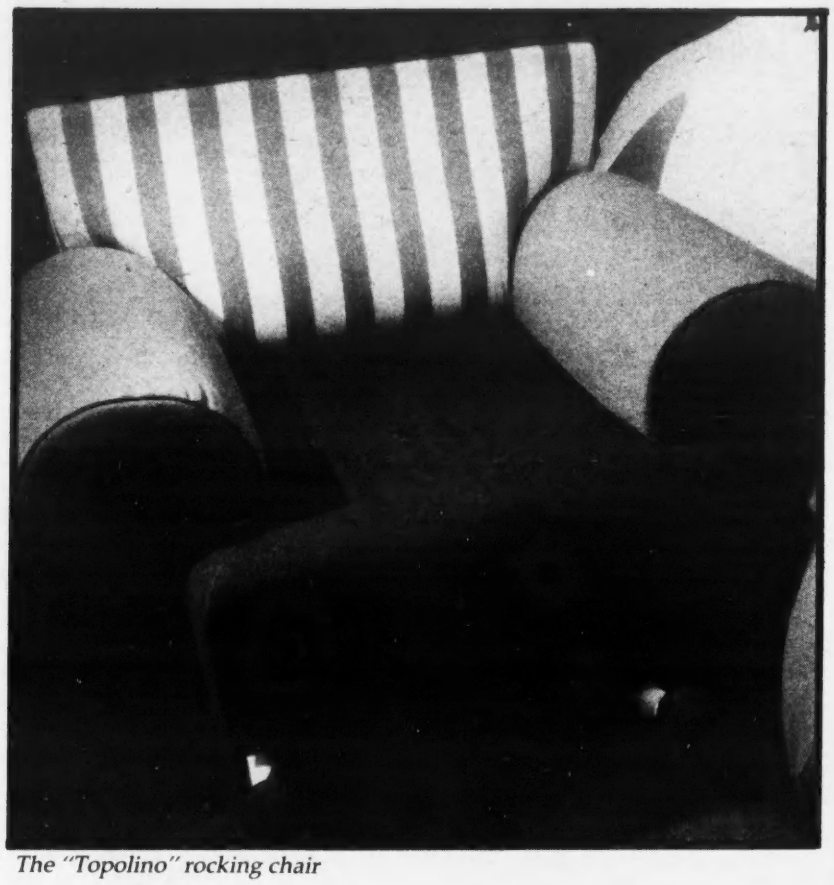


The "Topolino" rocking chair

PHOTOS BY JOAN SEIDEL

The "Sheraton" sideboard

Italian renaissance

Not stuck inside of Memphis

by Diane Welebit

Beneath the sensuous curves of those big, blond-colored leather sofas from Italy that you see in the furniture showrooms these days, there burns intelligence. Beautiful, comfortable, useful, and expertly crafted, a piece of Italian furniture will also be a well-thought-out idea — the design, most often, of an architect. Form follows function — with a distinctly Italian flavor.

The Italians, according to Boston interior designer Franco Vitaliano, approach their designs from two points of view. "One, it must be useful," he says. "Second, it has to have a certain amount of anarchy to it. The Italians have a constant conflict, between producing something that you can use and that at the same time upsets people a little bit." An Italian chair, sofa, table, or lamp will bring together those two points of view, he says — "utilitarianism and some little statement."

"Italians are, by far, the most innovative in this field," says Skip Freeman of Roche-Bobois, whose retail showrooms on Boston's Lewis Wharf are filled with contemporary European furniture. "The Milan furniture fair in September is the pinnacle of the year in design," he says, referring to the Salone del Mobile Italiano, now approaching its 24th year. "Everyone from around the world," he says, "goes to Milan to look at the new ideas." Maho Goto, an interior architect at Cambridge Seven Associates, agrees: "The Italians are more inventive compared to designers in other countries," she says. "Italians make fashion."

Receiving the most press at the Milan fair in recent years has been a group of some 30 designers from various countries who call themselves "Memphis" (so named because Bob Dylan's "Stuck Inside of Mobile with the Memphis Blues Again" was heard playing on the night the group was formed, under the aegis of Italian designer Ettore Sottsass). Memphis pieces can be bizarre, oddly hued, precariously shaped, and shockingly expensive. But the importance of Memphis is not measured in terms of sales (it has, for example, no outlet in Boston), but rather in its role as a shaker-upper and, ultimately, in its trickle-down influence.

"The basic idea of Memphis is to get people going," says John Posey of Knoll

Continued on page 14

Lights fantastic

"Italian lights and furniture together can create a spectacular environment," says Chris Bates at Atelier International, a to-the-trade-only firm that offers a variety of Italian lighting designs. Italian lights are highly contemporary in design — often stark and even spidery, usually made of metal and glass. "The furniture is big," said designer Maho Goto, "and the light fixtures are just the right touch — like jewelry." Skip Freeman at Roche-Bobois, which retails Italian lights along with Italian furniture, agrees: "The lights leave room for the furniture."

But the place of Italian lights is not exclusively by the side of contemporary Italian furniture. "Italian lights do go with traditional furniture — even Louis XIV," says Marcia Weiner at Adesso, which retails a large selection of contemporary Italian lighting. "It's just like buying a piece of artwork," she says. "It doesn't matter what's going on around them." Right now, Italian lighting may even be more popular than Italian furniture, says Chris Bates, "because it's relatively affordable and it's something you can put in your house and notice immediately that something changes."

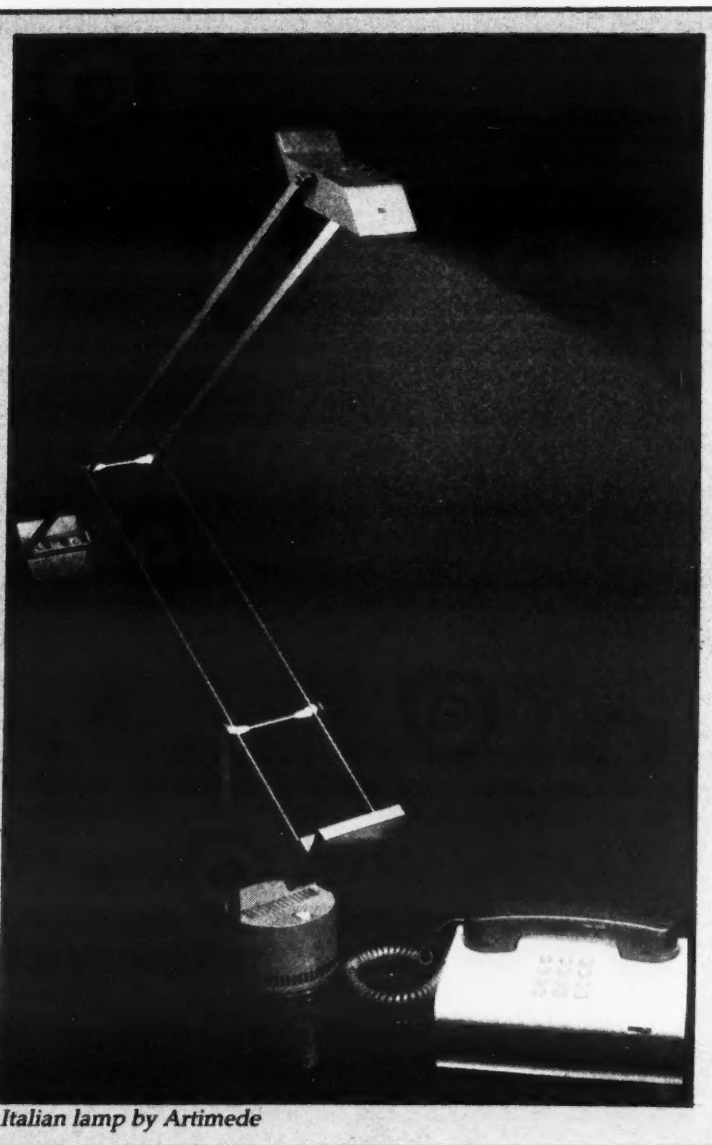
A familiar "contemporary classic" among the Italian lights is "Tizio," a light with a crane-like shape that was designed in 1972 by Richard Sapper. Another light frequently used in homes as well as offices these days is "Frisbi," a 1978 design by Achille Castiglioni and hung from the ceiling — ideally, its manufacturer specifies, it should hover 42 inches above the surface of the table. "Frisbi" is Atelier's most popular lamp. "It's the only light," says Bates, "that delivers three types of lighting: direct down, diffused down, and reflected up."

One innovation that's been incorporated into many Italian lighting fixtures is high-intensity halogen bulbs. Halogen gives out significantly more light for the wattage it uses than do conventional bulbs. Halogen also gives you pure color rendition — light that's neither cool nor warm. Designer Franco Vitaliano likes the fact that most halogen lights operate on dimmers or high/low switches. "They can go from being soft and subtle to being as bright as a noonday sun," he says.

When customers come into Adesso shopping for lights, Marcia Weiner says, "I first ask them the application — the function the light needs to serve. Then I show them the most suitable lamp for that purpose." Functional and versatile, Italian lights reflect a particularly Italian attitude about lighting. Says Atelier's Chris Bates, "Americans say, 'Let's get the whole place lit,' whereas Italians say, 'What are we going to do with the light in this particular space? What is the light intended to do here?' " Italians, says Bates, think in terms of "creating little areas of light."

"It's been my experience," says Marcia Weiner, "that Americans are very used to one-level lighting. I try to make them aware that they can have bounce lighting, up lighting, and down lighting, and also that they can create different moods." For example, two up lamps situated behind chairs or a plant in a living room "can be turned on very bright when guests arrive at your house, and then when you're sitting there having cocktails and cheese, you can lower it." Says Weiner, "If you ever want the conversation to be a little quieter, you just turn the lighting down."

— D.W.



JOAN SEIDEL

Italian lamp by Artimede

PHOTOS BY KEITH W. JENKINS

Contemporary Scandinavian teak desk, at Scandinavian Design

Hans Wegner's high-backed rocker

Norwegian wood

Scandinavia's modern classics

by Robin Vaughan

To the extent that most of us are familiar with it, Scandinavian furniture design seems neither particularly enthralling nor innovative; the phrase itself conjures up little more than a notion of plain-spun good looks, most often in the form of teak wall units and rope-seated chairs. Yet this familiar contemporary style in Scandinavian furniture has been one of the most popular decorating mainstays in America for about 30 years. If this style, which originally went by the name "Danish Modern," hasn't raised many eyebrows over the past few years, neither has it lost much momentum — those sleek contemporary pieces are now the number-one Danish export. When asked to explain this steady and wide-ranging popularity, interior designers, retailers, and customers will usually provide almost exactly the same response: it's clean-lined, it's simple, and — perhaps most significant — it goes with just about everything. But though it rarely clashes with any decorating theme, the most basic Scandinavian piece retains its own distinctive, high-quality style and unique integrity.

David Wharton, assistant manager for Scandinavian Design's Park Square store, cites the example of a customer's dining room in Dover, Massachusetts, in which a Danish teak dining table is surrounded by exquisite Oriental chairs and antiques. "In that setting," Wharton says, "you don't see it as a plain teak table . . . . [Scandinavian furniture] takes on a lot of its style from its environment." Teak is almost a trademark of Scandinavian furniture, though it is not the only wood used, nor is it even a material

Continued on page 12

Fruit of the loom

The Scandinavians aren't the most renowned rug loomers in the world, but they are among the best carpet craftsmen in Europe. Denmark, in particular, does a flourishing export business with its 100-percent-wool rugs. Most of the exports are machine-loomed, rather than hand-loomed, but the quality of Scandinavian rugs is highly regarded in both Europe and the US.

If you're working with a Scandinavian-style decor, and are shopping around for appropriate and attractive floor coverings, you'll find that room-sized Scandinavian-area rugs are generally about $200 less expensive than Orientals of comparable size and quality. They also may correspond more gracefully with a Scandinavian decorating motif. The light-colored woods and airy simplicity of Scandinavian furniture are aesthetically better balanced when matched with folk-patterned Danish Rya rugs than with the intricate, heavy designs of Oriental looms.

Traditional, shag-piled Scandinavian rugs, which are usually in autumnal rust and brown earth-tones, provide a warm accent against cool, blond-wood furniture. The folk patterns and village scenes of Danish rugs add rustic charm without compromising the clean sophisticaton of a Scandinavian-style interior.

As timelessly appealing as traditional Scandinavian rugs are, however, many Danish rug manufacturers are creating updated designs to keep pace with post-modernist tastes. Scandinavian Design has recently contracted with its Danish rug suppliers for a new line of pale, subtle abstract-patterned rugs to go along with the current interest in pastels, and will soon feature throws and area rugs in soft blue-and-beige modern designs.

A similarly contemporary look may be achieved with Berber rugs, which are long-standing favorites in Scandinavian-style decorating. These natural-hued West German rugs work well with the sophisticated look of a streamlined teak or rosewood setting.

If you're more interested in creating a Scandinavian country look, try treating floors as the Finns have been treating theirs for centuries — with strips of Scandinavian rag runners or casual arrangements of small dhurries across wooden floors, which strike a pretty, country note without being heavy-handedly rustic.

At the opposite extreme, you might favor an ultra-modern look that goes beyond the merely "contemporary." Possibly the smartest floor decoration to go with the progressive furniture designs of innovative Scandinavian design firms, such as Artek and Avarte, is no decoration at all. Many modern Scandinavian designers are taking minimalism to its logical extreme, by leaving gleaming tile, wood, or stone-slab floors entirely carpet-free.

Local retailers of Scandinavian rugs include Scandinavian Design (all stores) and Able Rug in Allston. Prices range from about $200 to $1500.

-R.V.

KEITH W. JENKINS

Scandinavian folk-patterned rug

Bluestein * The Office People

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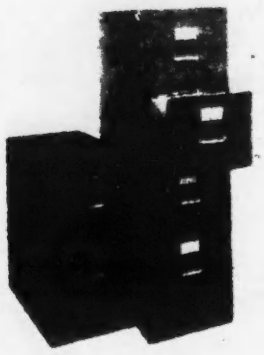

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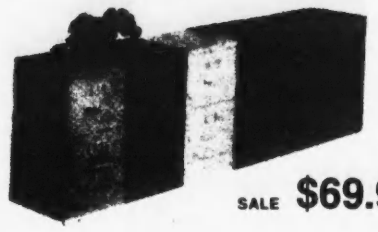

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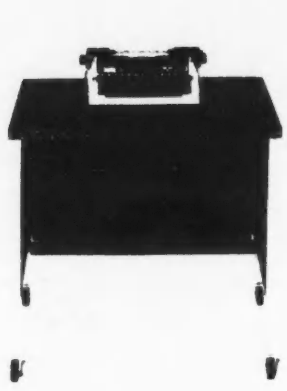

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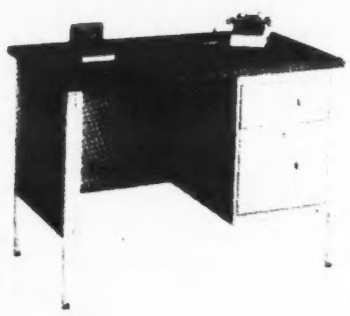

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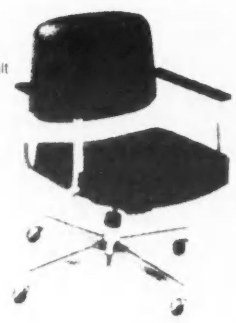

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All washed up

Checking out cleaning services

by Leah Rosch

Once considered a service only for the well-to-do, house-cleaning firms now exist as much for the working class as for the upper crust. The term "working class" here is not employed in the socioeconomic sense. Rather, it describes those working singles, working couples, and working parents who prefer not to spend their weekends at home scouring toilets.

Over the past five years, these working people have collectively created a burgeoning demand for house-cleaning services. With this demand comes a new respect for the profession. Cleaning house is no longer considered dirty work; many consider cleaning services to be a godsend. Gone is the stereotype of the unskilled, undereducated charwoman whose only opportunity for employment is scrubbing floors. The new breed of house cleaners includes graduate students, out-of-work actors, former teachers, unemployed social workers, musicians, and artists.

"The people who are now seeking house-cleaning jobs are middle-class. They have an education, or are going for a degree. House-cleaning is something they like to do or they've learned how to do, and it offers flexible hours and fairly good pay," says Mary-Ann Benda, president of Maid-in-Boston, a two-year-old house-cleaning firm that also offers party planning, housesitting, and shopping services.

Although the cleaning methods may vary between the firms, the message is the same: they hate dirt. Mere hatred of dirt, however, isn't enough to ensure a clean and tidy home. As with any purchase of services, consumers have to know what they're getting. Some basic questions to ask of a cleaning service — before discussing fees — include the following. Will the firm give references? Is the firm insured properly against damage? Are cleaners trained and/or supervised? Is the work contracted? And is the work guaranteed to meet your satisfaction?

Doug McCarroll, a stained-glass craftsperson who claims to have always had a "natural inclination toward cleaning," started cleaning homes professionally about two years ago. Brightworks, his Cambridge-based cleaning agency, is a direct extension of his work. According to McCarroll, though it's important to know how well someone can clean, he first looks for other qualities in a cleaner. "People need a cleaner who is honest and dependable — someone who will lock the door when they leave, and who's reasonably careful not to break anything or use a cleanser that could be damaging. Efficiency is extremely important to me. A good cleaner will know what cleans best and fastest," says McCarroll.

HEIDI STETSON

The first step before hiring a cleaning firm is to identify your needs. Is your house-cleaning limited to basic chores — such as vacuuming, dusting, scrubbing, and disinfecting — or do you also want your laundry done, your dishes washed, your dry-cleaning delivered, and your furniture polished? Is your living room carpeted with newspapers and your bedroom littered with dirty clothes? How much straightening are you willing to do before the cleaner arrives? Time is money here, and if you expect your cleaner to pick up after you, you must be prepared to pay for it.

After determining your needs, call around to cleaning firms. Use word-of-mouth and the yellow pages as your guides. Firms

Continued on page 10

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• U.S. Gov't., Forest Products Lab., 1974. Wood Handbook, pp. 4-44 & 4-45.

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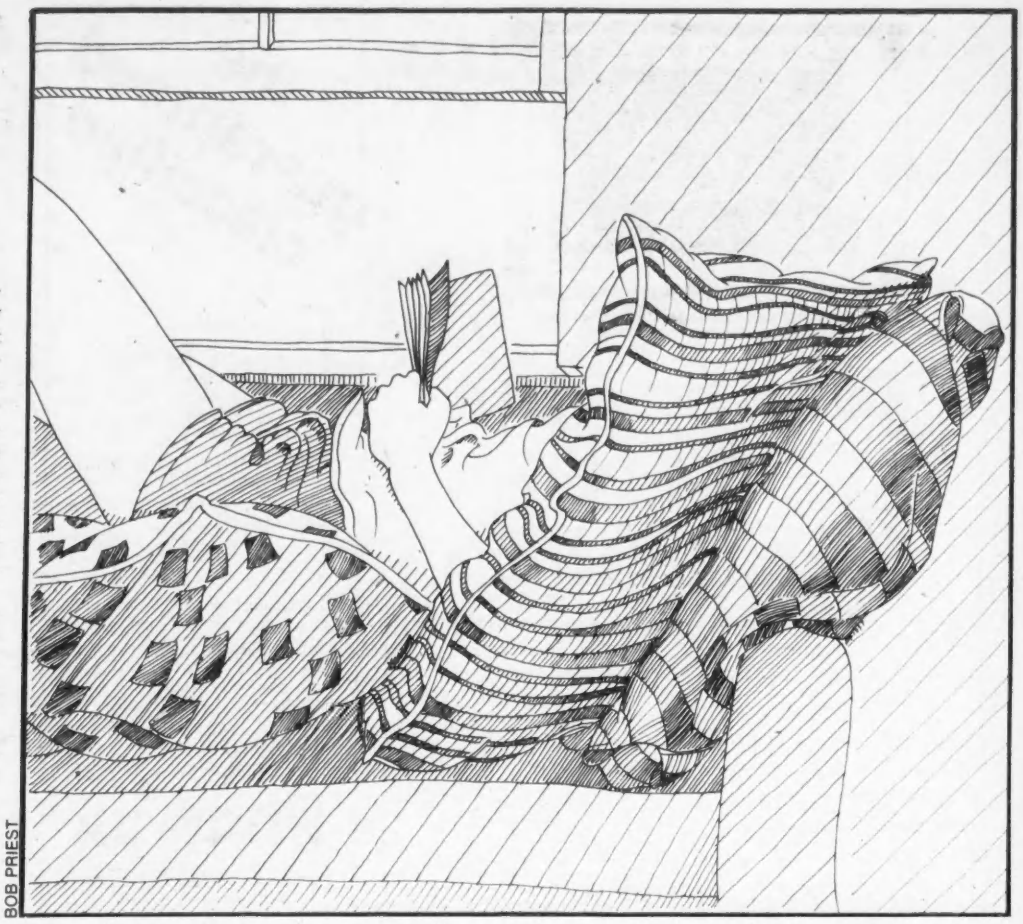
Puff piece

The quest for the perfect pillow

by Dave Nemeth



BOB PRIEST

In most households, there is a favorite home-comfort item used exclusively by the parents or fought over by the children. A recliner or an afghan might cause countless arguments in some family rooms, but in my home it was a toss pillow, covered by a white sham decorated with a print of a brown basket with red, yellow, and blue flowers. The pillow was filled, I believe, with down, which lasted through seven years of brutish forming, excessive punching, and occasional throws at my pain-in-the-neck brother. But now, alas, the down has clumped together and the pillow is as flat as last night's beer. My family's favorite pillow has been reduced to lying on top of another pillow in an attempt to recapture that comfy feeling. But it's just not the same. So I decided to find a new pillow: the perfect pillow that would somehow replace the one that's been lost — fluffy, but not too soft; firm, but not too hard; and aesthetic, but not too fussy.

When I first heard of a pillow made of buckwheat, I was taken aback, but nonetheless curious. New Moon, with stores in Cambridge and Brookline, manufactures a buckwheat-grain-filled pillow that is made for sleeping but would make a fine toss pillow on a sofa. What I liked most about the buckwheat pillow was its ability to be mashed into a round ball, to support the head while reading or watching television. The buckwheat pillow (which is actually stuffed with *husks* of buckwheat grain) fits all the above requirements, but there are two problems. The first is that the buckwheat pillow makes a bean-bag-like noise whenever you move your head, which is very annoying. The second problem is that most of the designs and colors are rather drab. A buckwheat pillow without cover sells for $9; with a sham, the price is $15. New Moon also sells plain, nondescript toss pillows, cylinder pillows (which always seem to be uncomfortable), and meditation cushions that look like enlarged pincushions.

If you want to go for the top-of-the-line in toss pillows, Pierre Deux, on Newbury Street, is the place. They make their own pillow covers with French fabrics based on 18th-century French woodblock prints. The patterns work well with various decorating schemes, from traditional to modern. The sham, beautiful by itself, is also quilted, giving it a distinctive, rather "European" look. The pillows are filled with a polyester fiber. Pierre Deux sells its toss pillows in three sizes: small, medium, and large. Prices range from $40 for the small size to $75 for the large.

Crate & Barrel sells Marimekko pillowcases for its crushed-chicken-feather-filled pillows. (Sounds disgusting, but they're comfortable.) At Crate & Barrel, the colors are the thing. Bold reds, vibrant yellows, and brilliant greens assault your senses from all the shelves. All the cloth is hand silk-screened. The prices range from $16 to $28 for feather-filled pillows, and from $13 to $23 for polyester-filled. Crate & Barrel has locations in Boston, at Faneuil Hall Marketplace, and in Newton and Cambridge.

If you're looking for some pillow filling other than polyester, Scandia Down Shops, on Newbury Street, makes pillows stuffed with feather or down. Personally, I prefer feather to down: down is just too soft, whereas feather is fluffy but firm. At Scandia the feather pillows are filled with European-white-goose feathers, and the small size sells for $30, the medium for $50, and the large for $60.

If pre-made or stock pillows are not what you're looking for, then go to CP Designs, at 263 Summer Street, and have a pillow custom made. A customer can design his own pillow and pick out the fabric, and CP Designs will stuff it with polyester batting, which is softer than polyester foam. Prices start at $20 for a toss pillow and go up from there, depending on the order.

Did I find the perfect pillow in the course of my quest? No. Not only does a pillow have to have the correct "feel," but there must also be some emotional attachment, gained through many nights of reading, resting, and watching television. So I will always be looking, never satisfied until I punch someone — preferably my little brother — for using "my" pillow. □

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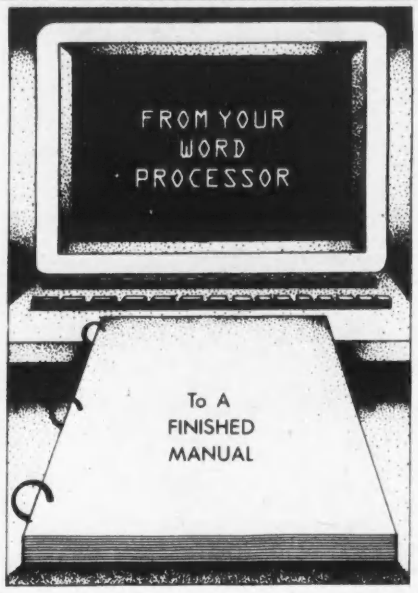

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Cleaning

Continued from page 8

located in a specific town will service residences there and in at least the adjacent towns, and practically all local firms will supply cleaners for Boston homes. "We go anywhere there's dirt," says Janice Sparks, co-owner of the five-year-old Dirtworks in Cambridge. Between the Cambridge company and its franchise, Dirtworks North, they cover 45 towns in Eastern Massachusetts.

Be specific in describing your home and just how dirty it is. Don't just say you have eight rooms, without mentioning that three of them are bathrooms. "The initial call to a cleaning firm is the most important," says Sparks. "That's when you get a sense of what the firm can offer you. You have to be sure to ask a lot of questions about their service and listen closely to the kinds of answers you get. You also can't be embarrassed to tell how dirty your home is. We'll see it sooner or later. And what you say is the best indicator — before the first visit — of about how much time it'll take to do a thorough cleaning." If you have children or pets, be sure to mention them — these can add to the cleaning time.

Also, ask if there is anything the firm won't clean. The proverbial "We don't do windows" does, in fact, apply to most cleaners. (That is, they will only do the insides.) However, some firms, such as Maid-in-Boston, will subcontract out to companies that perform specialty services like washing the outside of your windows or steam-cleaning your carpets.

If you have a specific, unusual, one-time or periodic chore, discuss it with the firms. Some of the services provided can be surprising. Maid-in-Boston's cleaners have seasoned a wok and even prepared a Cuisinart for use.

Inquire about a firm's screening procedures for its cleaners, and ask whether the company provides them with a training program. "I know what clean is supposed to look like, smell like, and feel like," says Karen Zayas, owner of Leisure Cleaning Services in Newton Highlands. "I screen people over the phone stringently, and if they pass, then I have them in for an interview. I give a special training program. What it comes down to is, I wouldn't send a cleaner into anyone's home that I wouldn't first let clean my home or my mother's home. That's the real test — my mother's home."

Cleaners for Dirtworks have to attend a two-hour class, read several books on cleaning techniques, and then pass a test on the material. "We teach [cleaners] how to work vacuum cleaners, how to organize themselves, how to get stains out, and how to be efficient," says Donna Levine, co-owner. "We teach how to recognize dirt. And if we have to, we'll even show them which way to pull a mop," adds co-owner Sparks.

McCarroll of Brightworks claims that organization is the real trick to cleaning. He offers his cleaners a training course in efficiency. And he only hires cleaners whom he knows personally or who have been referred through an acquaintance. "I'm a fiend for efficiency. My special skills have come from my experience. Basically, I can clean a place in an hour that someone else will be traumatized for an hour just thinking about cleaning," he says.

Cleaners with Maid-in-Boston go through a three-month on-the-job trainee program. "Before I hire someone, I'll go to their house to get an idea of how they keep their own place. If they're apologetic about their house, I'll have them over to clean my house," says Benda. Benda, a former teacher, gives a crash course in cleaning based on her own experiences plus meetings with janitorial supply companies that offer seminars. "Paying attention to detail is very important. It's how to get something clean and shiny, not just how to pick up dirt," she says.

Most firms supply one cleaner per home. Others work with a team of cleaners, such as the three-person teams provided by Dirtworks. "We feel the team idea provides enthusiasm. Everyone works off of each other's energy," says Dirtworks' Levine.

Some firms provide all the equipment and supplies. Others will give you a list of generic products to have on hand. Some work room by room, others by the task. The overriding theory is that clients are concerned with a job well done, not necessarily with the process.

Most cleaning firms will take cues from their clients regarding specific cleansers or polishes. As a rule, brand-name cleaning agents are not endorsed by firms. However, Leisure Cleaning's Zayas employs Murphy's Oil Soap for just about everything. (She is so enamored with the product that her German shepherd, Murphy, is named for it.) McCarroll of Brightworks swears by Bounty paper towels, Mr. Muscle, and lots of Spic and Span. "If a client wants us to use Pinesol in the kitchen because otherwise it just doesn't smell clean to them, I'll ask them to supply it, and I'll be happy to use it," McCarroll says.

Most firms provide a heavy-duty, thorough cleaning on the initial visit and follow it up with a routine cleaning every other week. However, it all depends on the state of your house and the state of your finances, as much as on your psychological state. Clean is a relative thing; for some, things can never be too clean.

Work out a mutually acceptable agreement with the firm regarding how often and on which day a cleaner is to come. Keep in mind that the most popular cleaning days are those just prior to the weekend. However, you may want your place cleaned regularly after the weekend's disarray. Most firms supply cleaners during business hours. Some firms, such as Maid-in-Boston and Brightworks, will try to accommodate weekend or evening requests.

If rates and time factors are quoted over the phone, accept these as estimates. What you may have described as a two-hour job could turn out to take longer, once the cleaner sees what needs to be done. Also, be aware that the initial job is likely to require more time than a routine cleaning. "We've developed a standard routine," says Levine of Dirtworks. "We do a thorough initial cleaning and then follow-ups of regular routine maintenance cleaning." Most firms offer hourly rates and require a minimum number of hours. Some, such as Brightworks, offer flat rates. "There's more motivation to be efficient with a flat rate," McCarroll says.

If you want a male or female cleaner, make your preference known. Although many firms have predominantly women cleaners, men are fast advancing in this field. McCarroll says that being a professional male cleaner works to his advantage. "It helps to destroy the stereotype of the scrub lady. Some women also like the idea of a male housecleaner," he adds.

The bottom line is that both you and any reputable housecleaning firm want your home to be clean. By doing some initial research and taking the time to ask the right questions, you won't have to worry about being taken to the cleaners. □

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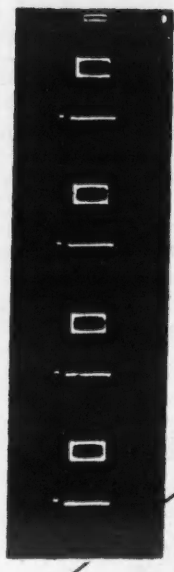

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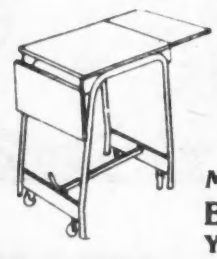

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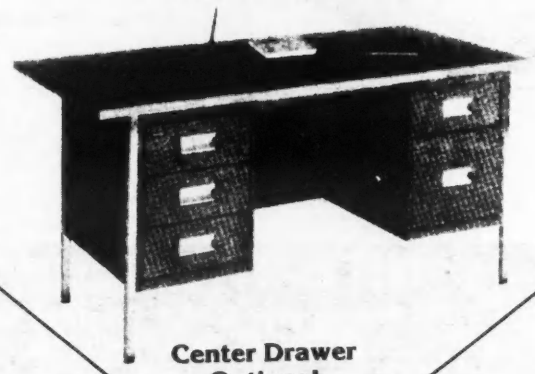

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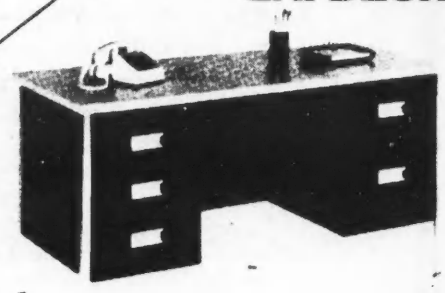

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Norwegian

Continued from page 6

native to Scandinavia. Wharton explains that teak "allows you to create a transitional style," not only because of the simple forms for which it is most often used, but also because the wood has a beautiful natural finish that complements rather than clashes with other woods or materials. Because it is almost the same color as American oak, for example, teak fits in well with traditional American decorating schemes. And the wood's rich, high-quality grain adds warmth to an otherwise stark ultra-modern setting, without disrupting a clean, minimalist look.

There are other factors contributing to the popularity of teak, of course, most notably its unique blend of durability, practicality, and beauty. Carol Mathieu, assistant manager of Hooper-Ames's Cambridge store, explains that the careful Danish process of applying the teak veneer to other wood surfaces results in a highly durable finished product. Because it retains a natural finish (teak is never varnished; occasional oil treatments help keep it breathing), the wood doesn't warp. Wharton says the best way he can describe the practical advantages of teak furniture is by comparing it to cedar. "It never decays," he says. "Teak contains natural oils that prevent insect infiltration and general decay. But whereas cedar is soft, teak is a hard wood.... It's resistant, tight-grained, and very strong."

But if teak tables, bedroom pieces, and wall units exemplify the best-selling Scandinavian furniture in the American market, they are certainly not the first and last word on all things Nordic. Although the Scandinavian look may seem to have been born just a few decades ago with the mass-market introduction of Danish Modern, Scandinavian furnishings have both a rich past and a bright future. Some of the most interesting design offerings to come from those northern European countries — the unusual, rustic, antique pieces — may be a lot harder to track down than the familiar Danish platform bed or bookcase, but they're certainly well worth seeking out.

Traditional Scandinavian country styles combine Shaker-like austerity with a warm, rustic ambiance. Danish cottage furniture, for example, with its painted pastel garlands and flowers, can provide any country décor with an accent that is unassumingly inviting, as rich and exotic as a set from Bergman's *Fanny and Alexander*. Even the rococo furnishings of Gustavian Sweden are not so ostentatious that they would be out of place in a simple country setting; neoclassical Swedish scrolled chairs and tables add an interesting grace note to even the most rustic décor. And when draped with delicate crocheted shawls, white-painted Gustav tabletops evoke the simple elegance of an 18th-century Scandinavian manor house.

Burnished farmhouse cabinets, hanging cupboards, antique cabriole-legged chairs, and 18th-century Danish writing desks aren't easy to find, however, unless you're planning a shopping trip through Copenhagen's antique district. But there are a few American importers who offer relatively reasonable prices and good selections. *Metropolitan Homes* recommends Evergreen Antiques, which has New York locations in SoHo and on Third Avenue (this store will send Polaroid photos of its merchandise upon request), and Swedish Cottage, on Madison Avenue in New York, which

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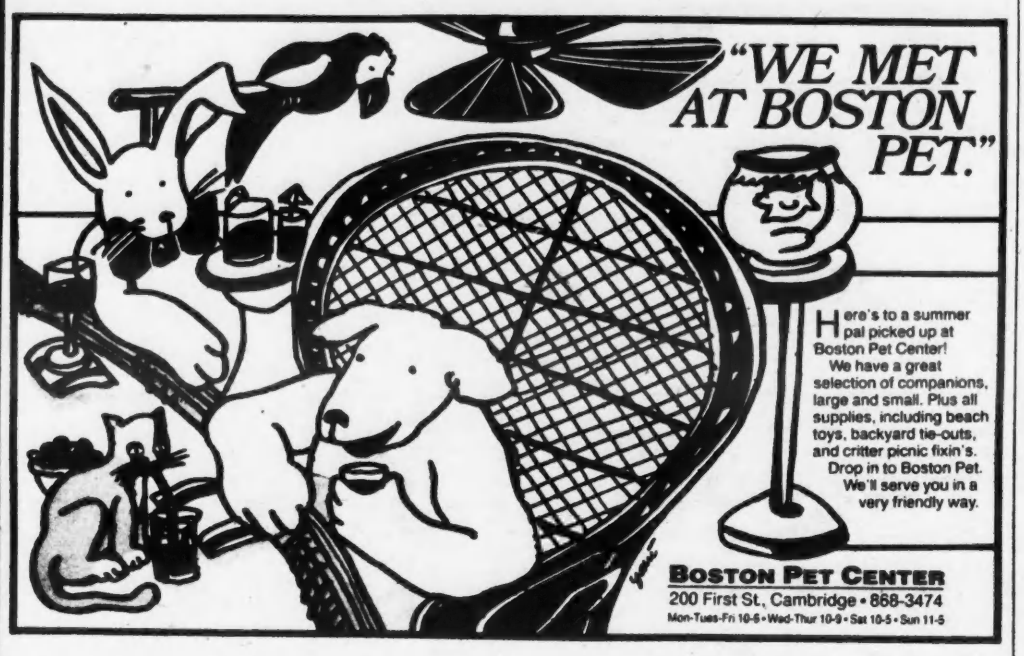
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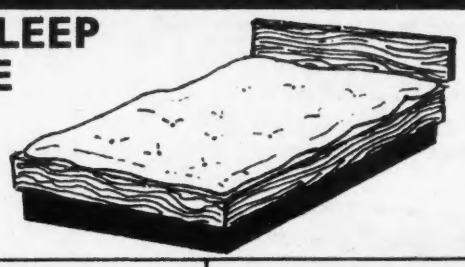

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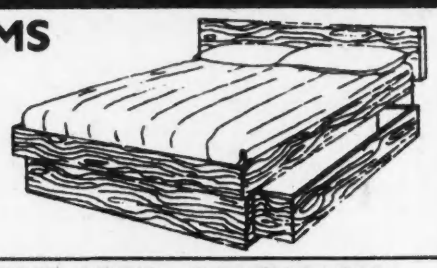

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Norwegian

Continued from page 12

offers a wide variety of antique pieces still in their original, painted forms.

Closer to home, Danish antiques are approaching their fourth year of tenured floor space at Crate & Barrel. The store's buyers make yearly trips to the Copenhagen Furniture Fair to find antique pine armoires, cabinets, and hutches, many of which feature their original iron latches, handles, hinges, wooden peg hooks, and handsomely carved cornices and bases. When they reach the US, these pieces are repaired, stripped, and treated to a new beeswax finish; though denuded of their original painted designs, the pieces retain a simple, old-world charm and elegance that easily upstage much of the store's more modern merchandise.

* * *

As timeless and durable as both Scandinavian antique and contemporary furniture may be, they do not mark the end of design ingenuity in that corner of Europe. As early as the 1920s, innovative designers such as Finnish architect Alvar Aalto were marching in step with the farsighted Bauhaus pioneers, developing unconventional pieces that are now recognized as art. (Aalto's pieces have recently been included in the Museum of Modern Art's permanent design collection.) Aalto developed a process of steam-bending birch that allowed him to create a flowing, uninterrupted curve in wooden furniture frames, and his designs are still being produced exclusively by Artek, the manufacturing firm to which he first brought them. A collection of Aalto's designs will be retailed for the first time in Boston by Placewares, beginning October 26.

One of Aalto's notable successors in the development of modern Finnish furniture is Yrjö Kukkapuro, whose designs have earned him several distinguished awards in Scandinavia. Kukkapuro, who is best known for his inventive chair designs, describes the movement of furniture design in the '80s as a step away from "the coldness of the '70s," and a "returning to joy and beauty." Kukkapuro's designs place equal emphasis on aesthetics and ergonomics; the chairs from his "Experimental Models" series, for example, feature offbeat primary color combinations and surrealistic swerving arms, but they exhibit also the designer's dedication to filling functional requirements — for example, a comfortably dipped seat suspended within the frame.

More accessible new Scandinavian furnishings are offered by Nowegian designer Hans Christian Mengshoel and Danish architect Hans J. Wegner. Mengshoel's revolutionary "Balans" concept has been enthusiastically embraced by the American market and is available — in variously adapted forms — at local stores such as Cambridge Furniture and Needham's The Back Store. Wegner's designs include a spunky line of beechwood-framed "canteen furniture" — tables and chairs with brightly colored seats and Formica tops that can all be folded and fitted into a roller wagon — as well as his distinctive high-backed rocker, which is available at both Cambridge Furniture and Crate & Barrel.

* * *

As disparate as the many forms of Scandinavian furniture designs are, they do have in common a few basic, distinctive qualities. From the most homespun cottage corner hutch to the wildest constructions of Scandinavian postmodernism, Scandinavian furniture places an unwavering emphasis on the integration of form and function. Embellishments never exceed the limits of aesthetics and good taste, and the simple, natural materials, combined with an easy structural flow, create an unassuming charm that contributes a breath of fresh air to interior design. □

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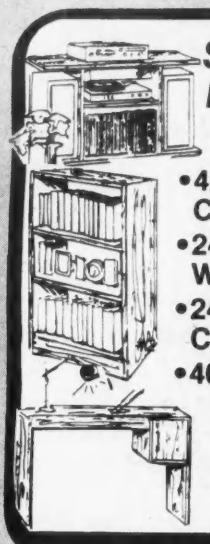

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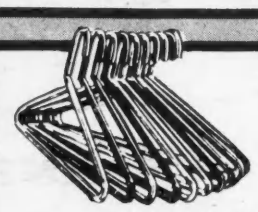

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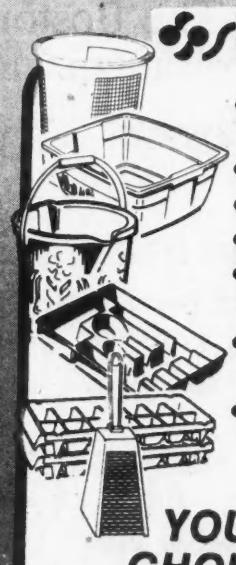

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Italian

Continued from page 5

International, which sells to the trade only. "We've come to the end of modernism," he says, "and we're looking for new directions. Memphis shows that there's something else beyond modernism. Things are not at a dead end." Part of Memphis's immediate influence is that it "brought in different forms to work with," says Posey. "It's been an introduction to a different vocabulary." Recently, Knoll introduced an armchair designed exclusively for it by Memphis leader Ettore Sottsass. Called "West Side," it has large triangular arm rests, and each of its geometrically shaped sections is upholstered in a different bright color. "It makes use of different shapes and colors," says Posey. "It has harnessed the best of what Sottsass can do."

But the other trend that has emerged in recent years, according to the people in Boston who sell and professionally decorate with Italian furniture, is a new emphasis on classics from the not-too-distant past — designs from the 1960s and '70s that today appear as modern as the 1983 designs beside them in the showroom.

"Italian contemporary is here," says Chris Bates of Atelier International, a to-the-trade furniture and lighting distributor. "When we started, back in 1967, only the leading edge of architects and designers used it. Now it's slowly starting to come into play for everybody. I guess," he adds, "it stood the test of time." Bates says that, in selecting designs it offers today, Atelier has avoided the trendy, flash-in-the-pan designs — "things that you look at and go, 'Oh yeah, I remember — 1960.'"

Italians tend to give their designs names — there's the "Papillona" light, for example, and the "Lunario" table. Says Bates, "the Italians don't have anything called 'Model 246-4.' They name everything. That's part of the fun, part of the mystique." In the course of conversation, furniture venders and interior designers refer to these contemporary classics by names, on terms of easy familiarity. John Posey of Knoll predicts that "in the next few years we'll continue to see people using those pieces that have set [the style], that have made themselves known within the design world."

One of these pieces in the category of "contemporary classic" is "Maralunga," a 1973 sofa and chair design by Vico Magistretti that's offered through Atelier. (It's also in the design collection of the Museum of Modern Art.) The chief feature of this soft, upholstered piece is a back head-rest that flips up or down. Designer Franco Vitaliano likes it because it can provide two different moods: formal (with the head rest up) and informal (head rest down). Another appeal is that the arms, which also fold inward, can provide a comfortable head cushion for sofa naps.

One of the strong classic designs singled out by Roche-Bobois's Skip Freeman is the "Sheraton" sideboard designed

by Giotto Stoppino and Ludovico Acerbis in 1977. The exterior design is sleek and simple: two wide front doors and a plain, extra-long top (it's available in lacquer, wood, or plastic laminate finish). The doors conceal the piece's ample storage space, divided into drawers and compartments within. The problem that the piece solves ingeniously (its award-winning design is patented) is that such wide doors, in order to be opened, would normally require a lot of space in front of the piece — space not found, for example, in most narrow dining rooms. The Sheraton, however, is designed so that the doors slide to the side part-way, and then swivel open.

One of Knoll's classics is the "Racetrack" table, designed by Joseph D'Urso. "D'Urso designed this table so that you can use it in the office or in your home, in your kitchen or in your library," says John Posey. The simply shaped table — a large oval — comes with or without casters; it can be topped with wood, plastic laminate, or marble; and its base can be painted or left as polished chrome. Says Posey, "[The table is designed] to be a flexible system within itself. It is totally adaptable — physically and aesthetically — to different spaces and uses."

Some of these classics of recent past took a while to gain acceptance — it was love at second rather than first sight. "Some designs stall when they first come out," says Chris Bates at Atelier, "and then after a while they become extremely popular." He cites the "Cab" chair, designed in 1977 by Mario Bellini, as an example. The chairs, with zip-on leather covers that fit over a steel frame with no padding, took a while to catch on. Now they're popular not only as dining-room chairs but as pull-up chairs in living rooms and in conference rooms.

That these sometimes strange-looking designs are also highly functional has helped them gain acceptance. Marcia Weiner at Adesso, a one-year-old store located on Newbury Street that carries a large selection of contemporary Italian lighting as well as furniture, comments that "many of our customers don't buy something the first time they see it. They have to digest it. They have to go home and see what will work for them, what will be useful for them. They don't forget the designs — they buy the second time they come in the store." One of Adesso's more unusual pieces — a soft and cushy upholstered rocking chair in buoyant colors (part of the "Topolino" collection) — has found its own particular audience. "So far it's sold very well to pregnant ladies," Weiner reports.

The simple, strong forms of the Italian designs — and the good ideas behind them — are what enables them to endure. The other key to their long-term success and adaptability is that they can be produced in a wide range of materials. Franco Vitaliano identifies this trait as a Bauhaus carryover. "The Italians believe that furniture should be mass-producible in a variety of textures and materials," he says. "If you have a nice clean form," says Knoll's John Posey, "then you have it pretty easy as far as working with different textiles and finishes."

Furniture showrooms and catalogues often display Italian furniture in dramatic black, red, or white coverings and finishes. Another recent favorite for Italian sofas is a pale, palomino shade of leather. Says Posey, "People think that the way they see it is the way they have to take it — and they don't." Posey has seen some Bostonians adapt Italian furniture to their own taste by reupholstering the pieces in, say, hand-woven fabrics. "You can really change the furniture by changing the textiles," he says. "Clothing fashions set the trends as far as color in the furniture is concerned." Within the past year he's observed a tendency to raspberry and teal upholstery — the colors of last year's fashions in clothing.

Chris Bates at Atelier notes an increased willingness on the part of people to adapt the Italian pieces to their environment and taste. "People are understanding that our products will mix with the older houses of New England," he says. "You can put a 'Le Tentazione' chair (a 1973 Mario Bellini design), upholstered conservatively, in any Colonial or Cape Cod house." Making a cover more conservative or suitable for certain environments is a matter, he says, of perhaps switching from leather to fabric, or using a nubby fabric or more muted colors. "Many of the

Continued on page 16

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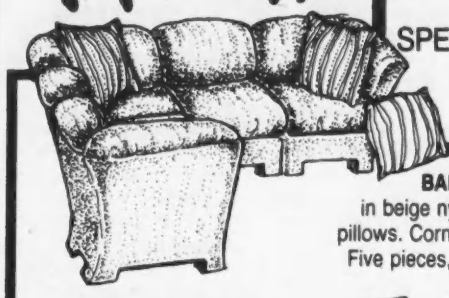

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Italian

Continued from page 15

Italian pieces switch colors when they come over here," he says.

The Italians are noted for their way with leather and marble and lacquer finishes — all luxurious materials. "The Italians have always had an exquisite sense of the use of materials," says Franco Vitaliano. "They pull off a neat trick: they not only bring a piece of furniture to a functional extreme, but they've brought the materials to a luxurious extreme." You can have a very spare simple piece of furniture covered in high-quality, superbly crafted leather and, says Vitaliano, "it's going to feel so good. Intellectually the piece is challenging you, and on a sensory level it's fulfilling you."

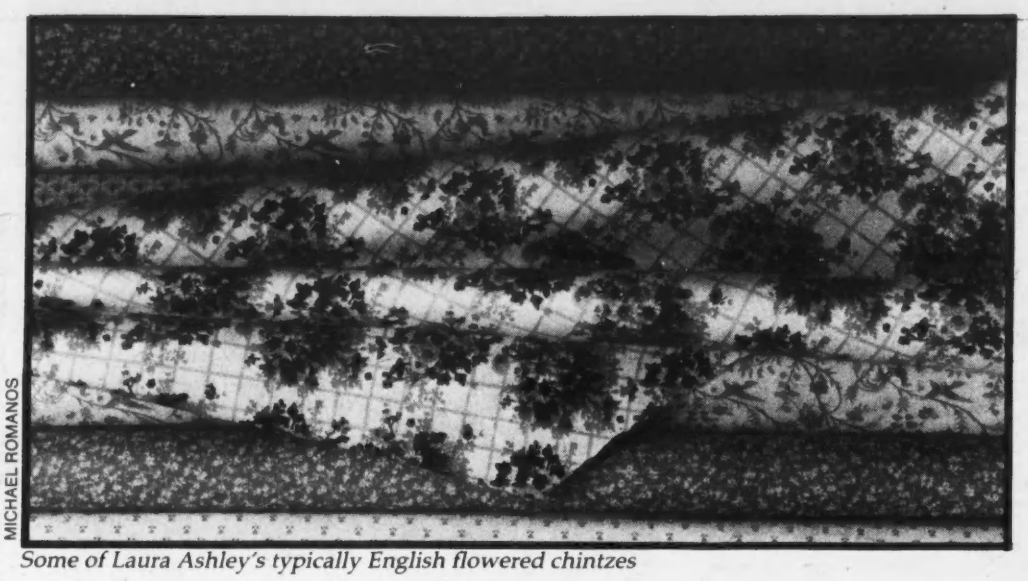
The Italian reputation for craftsmanship is echoed again and again in the comments of decorators and retailers. "Nobody could have done this like an Italian — it requires an extremely tight stitching detail," says John Posey as he describes one Knoll chair. "Not many people would take the chance of cutting holes in marble," says Skip Freeman, pointing to a particular marble table in the Roche-Bobois showroom, a recent design that has a marble top with holes in it that allow it to slip perfectly onto the sculpted marble legs of the piece. "Craftsmanship is what we're talking about," says Chris Bates. "The Italians have the skills. They take the time."

But as luxurious-feeling as Italian furniture can be, it's important that it not be used too rigidly. "You want it livable," says Bates. "You want to be able to take off your shoes and curl up in it. That's what Italian furniture was designed for — to be fun. That's the Italian way." This sense of humor is characteristic of the Memphis designs and of the classics. Says Franco Vitaliano, "Italian furniture makes you want to come play with it. As intelligent as it is, it also is playful. People want to come and sit on it or touch it — just for the experience of it."

The designer adds, "Italian furniture mixes with anything. That's part of the fun." Skip Freeman concurs: "There are no restrictions." Says Chris Bates, "You don't have to throw out everything you have in your house to do this sort of design. You can marry things." Both Maho Goto and Franco Vitaliano — who see Italian furniture in terms of the whole room — prefer to see Italian furniture in larger, more open spaces. Roche-Bobois's Skip Freeman, on the other hand, thinks that with the recent emphasis on a sparer look in Italian furniture, larger spaces are no longer a prerequisite. In Freeman's opinion, Italian furniture is shown to its best advantage in an extremely contemporary house or condominium; but, he adds, "it also looks great against old textures like bricks and beams."

Interior architect Maho Goto recalls one instance when Italian furniture was an ideal solution for a difficult space. "I was working for a small firm and they were renovating small, old temples in Japan — comprised of brass, black lacquer, and mainly pine. Typical Japanese old-style," she says. "They needed a few chairs and we used four big Italian chairs and a love seat, covered in Japanese fabric. It was perfect."

"That doesn't surprise me," says designer Franco Vitaliano when he hears the Japanese-temple story. "A Japanese temple is a very cerebral place." Perfect, then, for the intelligent look of Italian furniture. □



MICHAEL ROMANOS

Some of Laura Ashley's typically English flowered chintzes

Clutter

Continued from page 4

real faithful-hound types. The spaniels Johnston has in her office are very appealing — flat-headed, droopy-eared dogs, with soulful yellow eyes. Smaller versions of this breed can be found at the Boston Antique Coop II, on Charles Street. David Lawrence Gallery, on Newbury Street, has a figurine of a whippet obediently fielding a rodent, and two others of lions about as threatening as the one in *The Wizard of Oz*.

Architectural models are less common, though Shreve's has a large Staffordshire castle. Shreve's Kevin Austin used one like it to make a lamp, which, he feels, was not a desecration, since the figure wasn't drilled to hold the rod.

Toby jugs were first made in the 1760s, but even those made in the 20th century follow the same motif. These are jugs for drinking or pouring, in the shape of a seated burgher in tricorn hat, breeches, stockings, and buckled shoes, with a large mug on his lap and a pipe in his hand. It's art imitating life, with the owner of the Toby jug enjoying some stout from a figure enjoying a mug of his own stout.

Many other mugs and pitchers fit into the English country style. Laura Ashley catalogues never omit a picture of a pitcher filled with flowers. Royal Doulton caricature mugs are modern, limited-edition pieces, where a full face of a pirate, say, forms the pitcher.

Teapots in the shape of cauliflowers or cabbages were first made in the 1750s; they're a very apt addition to the gardeny English country motif. (New York designer Mario Buatta has a cupboard full of them.) Wedgwood jasperware — the opaque, solid-color background with white bas-relief figures — appears at first glance to be too formal for an English country house. "It is a little more formal," says Eleanor Pumphret, owner of Shell's of England on Chestnut Street, as she gestures to a small, rectangular bedside clock, "but I wouldn't be surprised to see that on a mantle in the country, in a bedroom in the country." The jugs and basins for the personal toilette, seen in every American country decorating scheme, are equally appropriate for English country design.

It's difficult to ascertain the value of modern English ceramics. A Royal Doulton miniature of Winston Churchill already looks quaint; perhaps, in 50 years, their capped and gowned college graduates will appear less tacky than they do today, and in 100 years they could well be cherished antiques. But those decisions are for speculators in future antiques to make. For those who want to complete a home in the English country style, a Staffordshire figurine, a botanical print, or some faithful sheep will strike exactly the right note.

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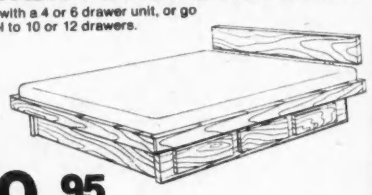

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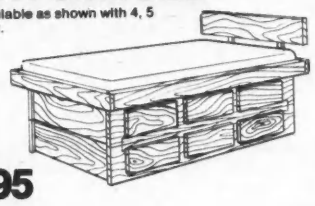

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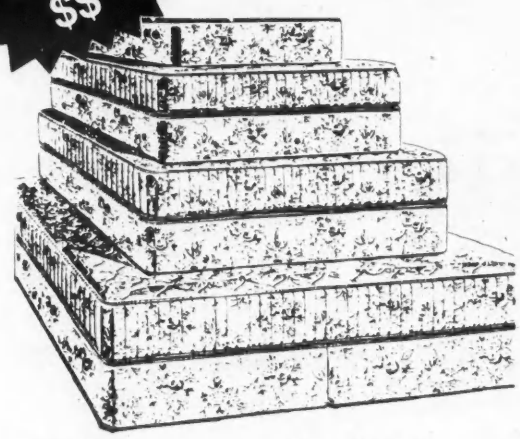

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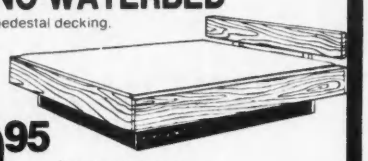

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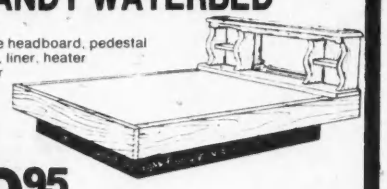

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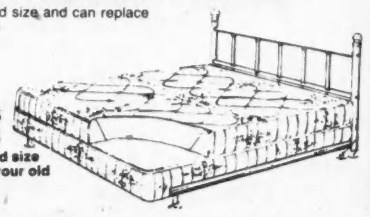

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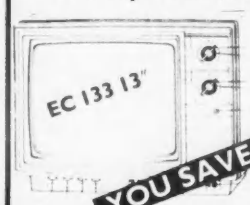

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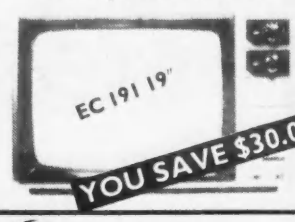

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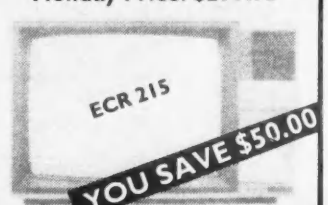

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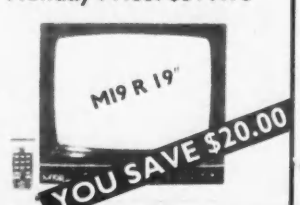

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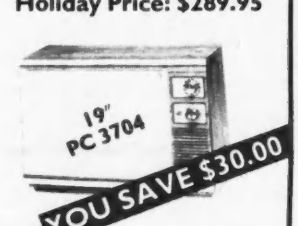

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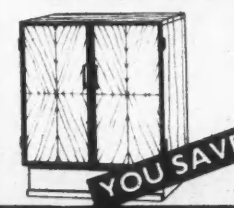

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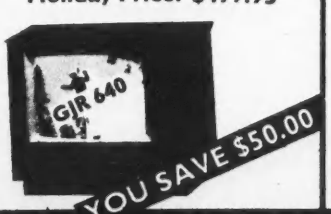

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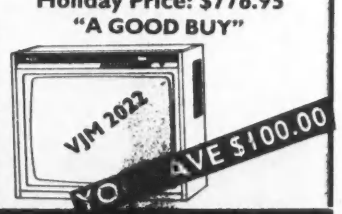

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English

Continued from page 4

Fowler's contributions to the English country look was to use such Victorian flourishes with restraint.

Several different wall treatments can be used with this look. Boston decorator Marie Johnston chose lightly textured wallpaper for the Cohasset living room she is decorating in the English country style. The wallpaper's raspberry color reflects the dominant shade in the chintz she chose for the draperies and two chairs. *Metropolitan Home* used the same technique with paint in a February '83 feature on the English country home. The magazine furnished two rooms in the same style — one for $37,790, and the other for $4761. But the flowered chintz, whether it cost $39 or $12 a yard, had the same pattern — large china roses — and the look was tied together with pink paint that picked out the deepest pinks in the fabrics.

Laura Ashley, on the other hand, often uses the same pattern for upholstery, curtains, and walls. Even though Laura Ashley stores range from San Francisco to Zurich to Newbury Street, a "Laura Ashley room" embodies the essence of English country. An English country bedroom graces the cover of Ashley's 1984 home-furnishings catalogue; inside, the catalogue describes the "typically English design of garlands of sugar pink roses caught up with blue-green ribbons tied in bows . . . used not only for the curtains and hangings on the four poster bed, but also to cover the walls." The narrow garlands are printed on white fabric and paper, so, though the room is cocooned with the pattern, it still feels very fresh and airy.

The bedroom's button-back chair is upholstered in a darker pink print, which provides some necessary contrast. Johnston, too, recognizes the importance of some contrast in a room. In the midst of the raspberry chintz of the Cohasset living room, she has a chair upholstered with "fanciful," dark, paisley-like swirls. The key here, she says, is "knowing how many fabrics to blend without going crazy. Your professional eye knows where to stop . . . . Some people don't know where to stop, and the room is very restless."

It's also possible to furnish a home in English country style against a simpler background — white walls and stripped, refinished wooden floors. This, however, immediately focuses the eye on the room's heavier elements — the wooden furniture. Details of this wooden furniture, which to the untrained eye resembles uniformly charming old English pieces, are the details that definitively separate English country furniture from town furniture, and the furniture of the landed gentry from that of the land-working yeomen.

To Americans, 18th-century English furniture, which has been imitated here since the Colonial era, looks very formal: a Chippendale dining room is stiff and stuffy. But there are subtle differences between various pieces. "This is a Chippendale," says Lise Billings, gesturing to the *circa* 1770 chair at her desk, "but it's country Chippendale. It's not too sophisticated. It's rather more clumsy, and it has straight legs. A more formal chair would have

Continued on page 20

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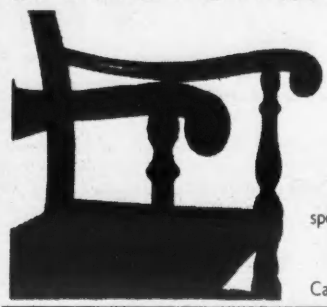

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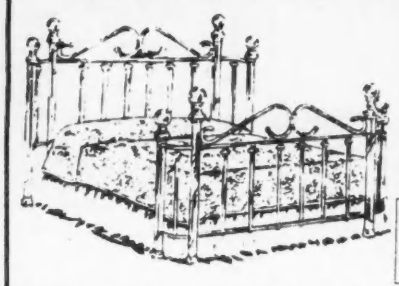

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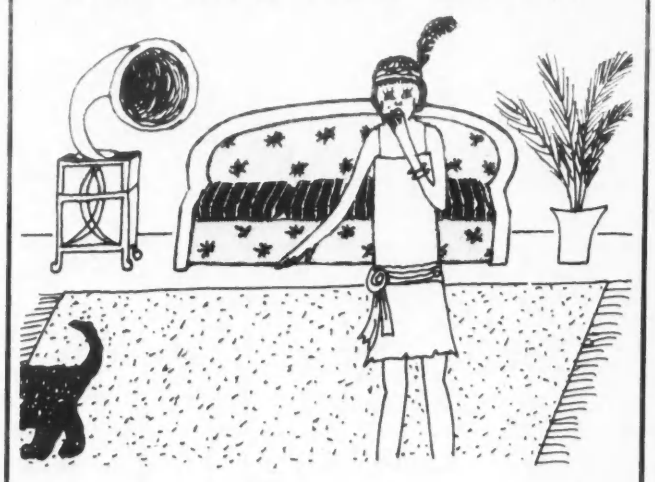

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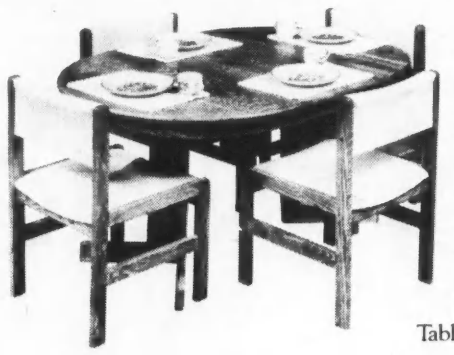

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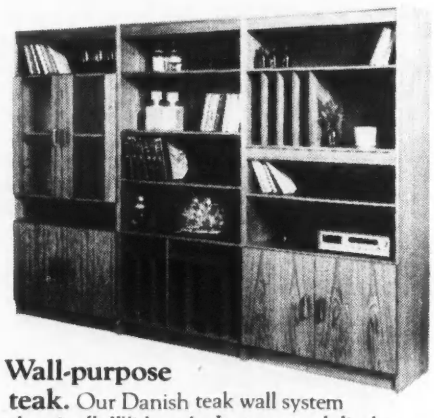

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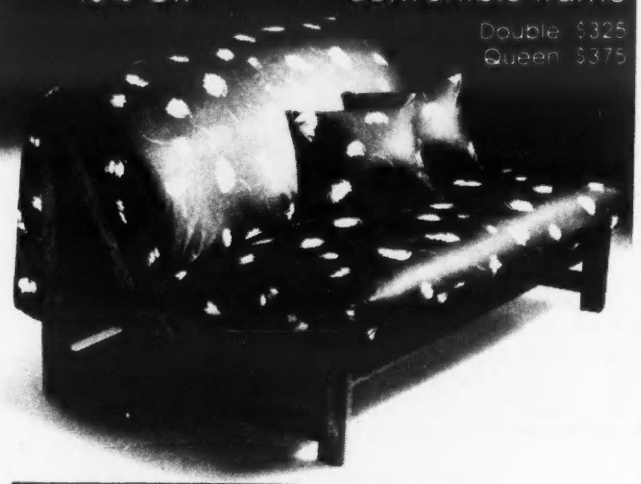

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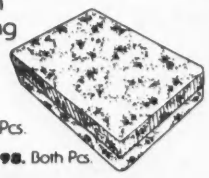

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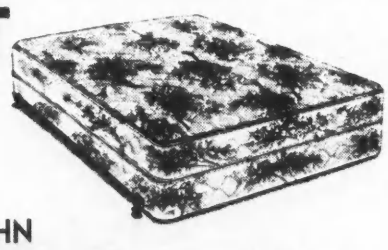

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English

Continued from page 18

carved legs with ball feet." The chair's rustic lack of sophistication is also seen in its back. It has the distinctively pierced Chippendale back splat, but the work is much less intricate than that on a chair made in town.

Country furniture was often made of different woods than town furniture. Walnut and mahogany were the trendy woods in the 18th century, but in the country, "they would use available woods," Billings says. "They wouldn't travel into town — if you had an estate you'd hire a local carpenter." Thus, English country furniture is made from trees found on the estate, and those were often fruit trees — "That's pear," Billings says, gesturing toward a small table. Fruit woods aren't as dark as solid mahogany, and they're warmer than, say, modern butcher block. Also, "you get a lot of furniture with two woods. Oak and elm — this has an oak top," Billings says, bringing over another small table, "and the feet are elm." It's worth noting that, for all of English country furniture's forthrightness, carpenters would still make furniture with the good wood showing and the less-desirable wood underneath.

But even this English country furniture is still the furniture of the drawing room and dining room of the country estate. Isabelle Collins stocks quite a different type of English country furniture in her Newbury Street shop, Isabelle Collins of London. "Isabelle's is all *servants'* furniture," Billings says — not unkindly, but accurately. There's no denying that the English class system manifests itself in antique furniture. In fact, Collins's pieces look more like American country furniture — not surprisingly, as both were generally farmhouse furnishings.

Her most distinctive pieces of furniture are "dressers, which you here in America call hutches." Her two-piece Welsh dresser, which would have been in the "main living/kitchen area," is a dog-kennel-cum-dresser: its upper half contains shelves and drawers for plates and cutlery, and the lower cabinet has a recess in the center for the family dog. Her Irish dresser is even more distinctive. An Irish dresser is one piece, unlike the Welsh, and "peat floors would be so uneven, they put them on shoes like skis — very rustic," Collins says. And her Irish dresser is a chicken-coop dresser: the lower half has a lattice front, with a sliding panel for letting the chickens in and out.

Along with the chickens and dogs, people were settling in front of the kitchen fire on settles. A box settle, which looks like a low chest with a back and arms, was also used for storage. "Every piece of furniture had a purpose," Collins says. The Welsh mule chest was named for its hybrid function — it is part chest of drawers and part blanket chest, reminding the Welsh of that cross between a horse and a donkey.

While fruit wood was the wood of choice in the English country estate, pine was more common in the farmhouse. Collins says, "The pine was painted to resemble veneering, different types of mahogany." And her Victorian-era furniture, no matter what the wood, was often painted in drab, dark greens and reds — an effect that can make a heavily carved Victorian sideboard positively ponderous. "Today we take off all the heavy varnishes," Collins continues. The same Victorian sideboard, glowing quietly with beeswax and the patina of 100 years, is still a substantial, but not an overwhelming, piece of furniture.

Continued on page 22

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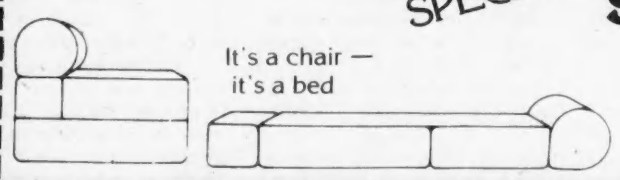

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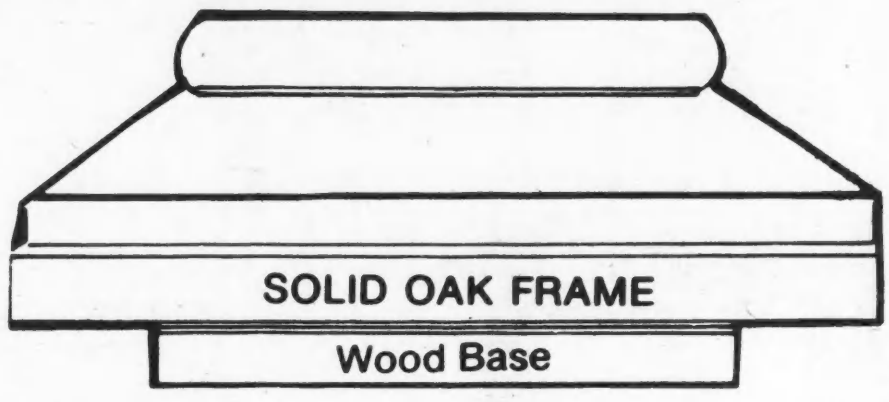

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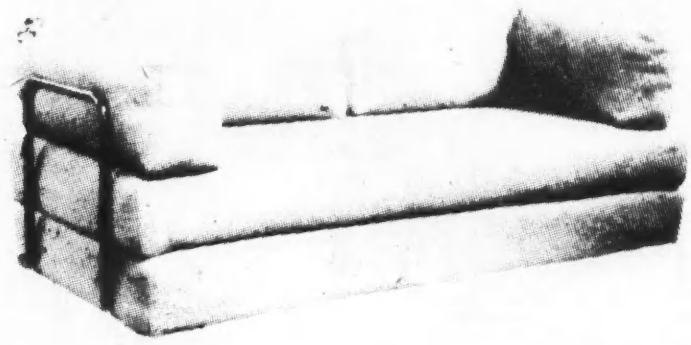

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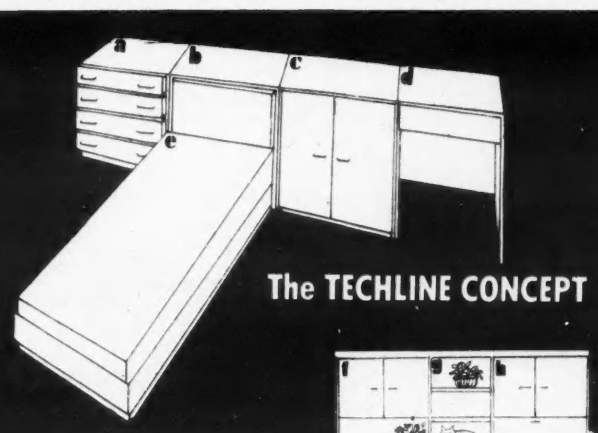

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English

Continued from page 20

A heavily carved sideboard, however, is going to need a fair amount of dusting: the English country style needs more maintenance than a décor of plastic laminate, glass, and chrome. "It's like a beautiful English garden that has to be weeded," Johnston says. "Draperies that cascade have to be moved and arranged. You have to make that commitment . . . . Doing another English country house, we gave [the client] a tablecloth that flounced to the floor," and she had to be taught how to flounce it properly. Not that such a design renders a table nonfunctional — "tablecloth, overlay, and glass top is very nice, because you can use it." But one ought to invest in a feather dust mop to clean all the accessories that should rest on the glass.

Flowers, an essential accessory in the English country style, also require some maintenance. Even though cut flowers need not be elaborately arranged — the goal is for a vaseful that looks as if it just came from a meadow or the estate's cutting garden — the fading flowers have to be weeded out regularly. Flowering plants are a happy alternative: New York decorator Mario Buatta has crammed his English country-style house with potted, forced daffodils. Although fresh flowers reinforce the strength of the English country style — its freshness and hospitality — the use of dried or silk flowers is not unheard of. Johnston has a large, dried floral arrangement in her office: the trick here is to have plenty of bright strawflowers and statice among the brown foliage.

But, as Johnston points out, it's not imperative that every detail in an English country house be perfect. She quotes Nancy Tree's dictum: " 'Have something very good in the room and something not so good.' " Billings agrees: the English country look is essentially one of shabby gentility. She claims that "if the house is basically good, and the furniture is basically good," these strong elements can carry the rest of the design. Some designers try to achieve that shabby-genteel look by washing their chintzes in tea. But a better approach is to drink tea on the chintz couch, preferably while wearing boots and with a dog curled up on a nearby cushion. That way, the English country look is fulfilling its purpose — giving a sense of rootedness, while making one feel relaxed and at home. □

French

Continued from page 2

floors and tiles, and we are going to Santa Fe to buy all the artwork. The reason we chose Roset was because comfort was a primary consideration and because its lines are so simple that you can achieve any look you want, depending on what fabric you choose."

* * *

Roche-Bobois's first feather-quilted sofa was designed in 1980 by Hans Hopfer, an internationally known designer, who is half-Argentinian and half-German, and who lives in Paris. This sofa was the prototype for what is now an entire collection of quilted, multi-density foam sofas, Les Informels. Many of the models are available at Roche-Bobois's Boston store on Lewis Wharf, and the rest can be ordered there.

Les Informels seem like masculine versions of the Roset line — the pieces look larger and more imposing than the smallish, rather delicate designs of Roset. Yet the Informels designers — Hopfer, Christian Germanaz, Jean-Pierre Bonnacier, and others — get their inspiration from Parisian fashion houses. Germanaz, for example, has introduced gathers and pleats on his flannel and cotton covers — his armchairs and sofas look "dressed" rather than upholstered, and some of the covers trail a bit on the floor like gowns. Bonnacier has incorporated "gussets" — the bellowed seams that coats and jackets often have — into his designs; this is the first time that this type of clothing detail has been used in furniture design, according to Skip Freeman, the owner of the Boston store. Hopfer plays primarily with the padded-shoulder look and the parka style. All his pieces are thickly quilted — his "litcouette," a multi-density foam bed-and-quilt ensemble, even has a padded headboard.

The crossover of *haute couture* elements into furniture design might account for the current popularity of leather as an upholstering material. "Leather clothing started a revolution in thinking about leather as something to live with," says Deborah Rosenblatt, of the New York office of Roche-Bobois. A renewed interest in leather seating began in Europe three years ago and has now spread to America. In fact, Boston is the most receptive market so far, according to Rosenblatt.

There are definite practical advantages to leather. It proves to be a better long-term investment than fabric, even though it is initially more expensive. It does not require commercial or dry-cleaning. Its life expectancy is at least twice as long as cloth's — a fabric couch needs reupholstering after about 10 years, whereas leather tends to improve with age. As Freeman put it, "Leather is more expensive by the yard but less expensive by the year."

Designers have applied the techniques of quilted upholstery to leather, and their creations are at least as comfortable as those in fabric. All the pieces in Roche-Bobois's collection of leather-covered sofas and suites are filled with goose feathers or feathers and polyurethane foam — the arms are also down-filled or topped with down-filled cushions. Some models, such as the "Princeton" or "Rangers" lounge suite, have a row of feather-and-foam cushions, just under the back cushions, for supporting the small of the back. The "Sultan" lounge suite has a second layer of soft skin that falls loosely over its arms, back, and seat like a blanket. (The softest leathers — the ones from young calves — are, in fact, so supple that they truly resemble fabric in the way they crease and fall.) The "Pacha" has two layers of seat cushions, two layers of back cushions, and two cushions for arms.

For the French, however, perhaps the most important aspect of contemporary leather seating is that it communicates comfort without compromising elegance. As relaxed and comfortable as these pieces are, leather lends an air of formality which makes them more luxurious than most of their fabric-covered, quilted counterparts. With the older, classic French seating, one feels that form and function are somehow at odds; here we find them happily reconciled.

* * *

This effort to unite comfort and elegance is only one aspect of the new revolution in French interior design. Styles, periods, textures, and colors are being mixed in seemingly arbitrary ways. There is no striving for purely sensational juxtapositions, however. The intention is to dissolve old barriers — not in order to impose new ones, but to reconcile disparate elements, to discover hidden harmonies that will make the home more varied, colorful, and rich. "You rarely see pure modernism in Parisian apartments anymore," says Joel Caturla, a French designer who recently moved from Paris to New York. "All-classic or all-modern is monotonous and cold."

Instead, the French are resurrecting stylistic elements from the past and incorporating them into contemporary designs. Among the newest additions to the Brunschwig & Fils collection of upholstery fabrics, for instance, is the "Papago" — an adaptation of American Indian blanket patterns. Also very popular are the firm's Ikat adaptations. An ancient technique, Ikat originated in northeast Asia and spread to India, Malay, and Africa; it makes the images on the fabric appear as reflections in water.

End tables, coffee tables, and dining tables are being made from traditional materials like granite and marble, but in stark, contemporary, geometric shapes — ovals, octagons, circles — and unorthodox colors, such as burgundy, coral, and red. Even more popular than marble and granite is wood with a lacquer finish. Lacquer was fashionable in France in the 18th century, under the reign of Lous XIV; it was prized for its sumptuous sheen. The industry, however, was destroyed by the French Revolution, and it was not revived until the latter part of the 20th century.

Lacquer originated in China in the Chou dynasty (1122-256 BC), and it was unknown in Europe until the early part of the 17th century, when the Dutch East India Company began to import Japanese and Chinese lacquered furniture. The material comes from the sap of the lacquer tree (Rhus vernicifera), which is not native to Europe. The sap was never imported, because it's unstable and its vapor is toxic. Another obstacle lay in the fact that some of the most important steps in the long and complex process of authentic lacquering were not (and still have not been) disclosed. Therefore, each European country had to improvise. The best recipes, known as *vernis Martin* or Martin varnish, were invented by the Martin brothers in Paris in the 1740s and '50s, and included garlic as a major ingredient. Today, some of the world's finest lacquer is being done in Russia, Italy, and, once again, France.

One French firm that manufactures a lot of lacquered furniture and which exports to the United States is Jean-Claude Mahey. (Its Boston distributor is Roche-Bobois.) Mahey manufactures tables, bookcases, bar furniture, sideboards, dressers, TV and stereo stands, and even lamp bases and mirror frames in plain or gold-spangled lacquer. One of their newest models is a round coffee table in black or white lacquer that splits in half to reveal a deep vat for beverages.

Although the glossy varnish and some of its colors, such as black or gold, hark back to the past, contemporary lacquered furniture has none of the mother-of-pearl inlays and engraved landscapes that are characteristic of lacquered cabinets and commodes of the 17th and 18th centuries. Today's surfaces are simple, clean, and smooth, save for an occasional brass detail or gold border.

Of all pieces of furniture, wall units more than any other retain the hard, rectangular shapes and skeletal simplicity of "old-fashioned" modernism, but they, too, are becoming softer. Roset's small-scaled wall systems and cabinets in white sycamore are downright dainty.

A Frenchman once said that an elegant woman carries herself in a beautiful dress as if she has forgotten what she has on. This is true of all elegance — it is achieved through unself-consciousness. The French know. □

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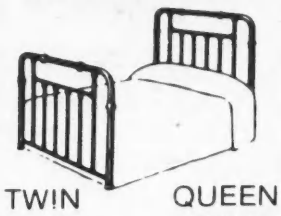
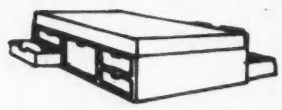


TWIN QUEEN
FULL KING

STORAGE BEDS

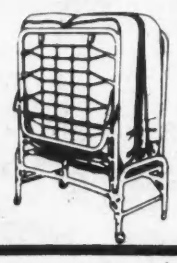


TWIN QUEEN
FULL KING

WATERBEDS

TWIN (39" x 75") QUEEN (60" x 80")
FULL (54" x 75") KING (78" x 80")

ROLL-A-WAY COTS



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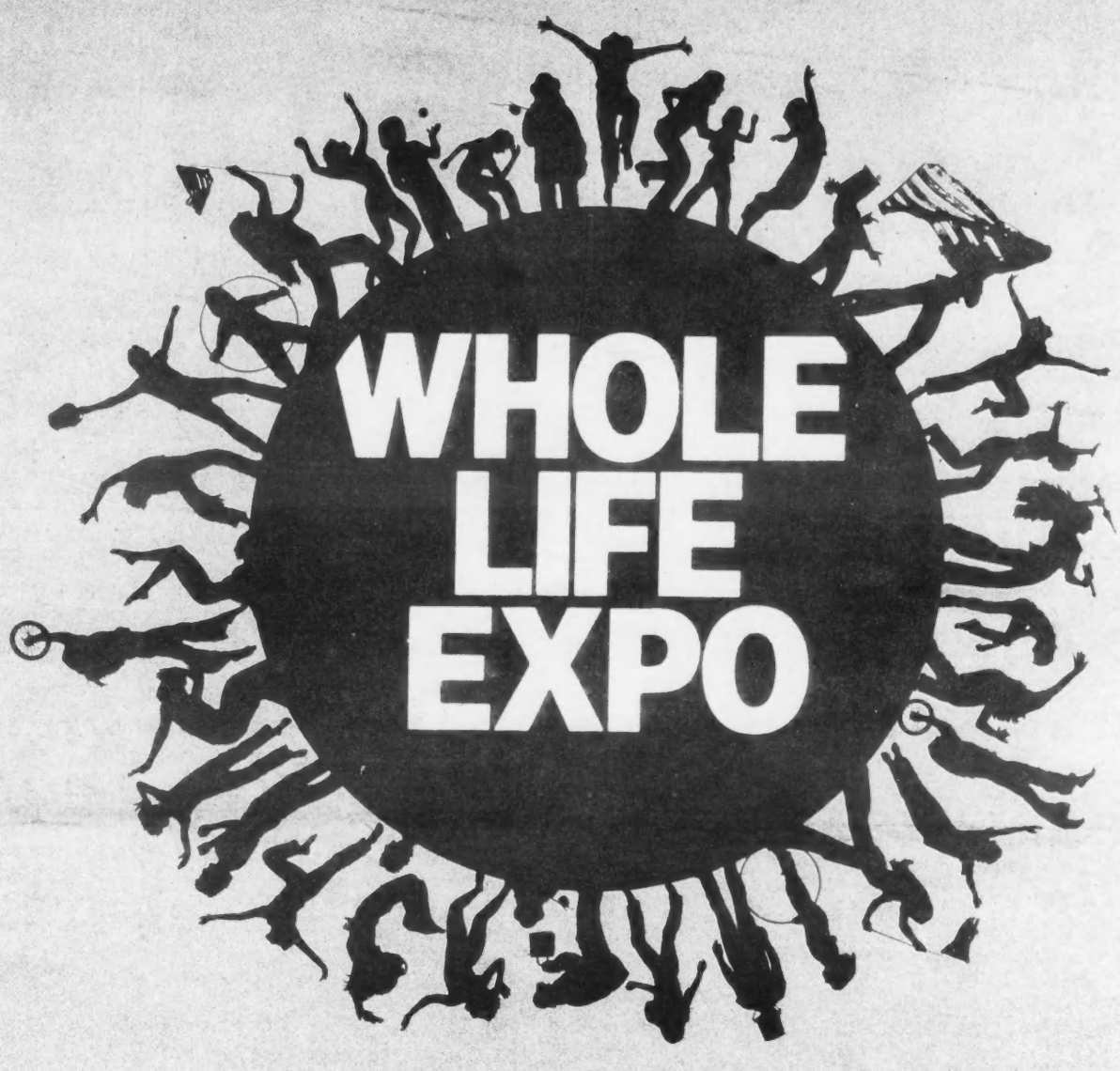

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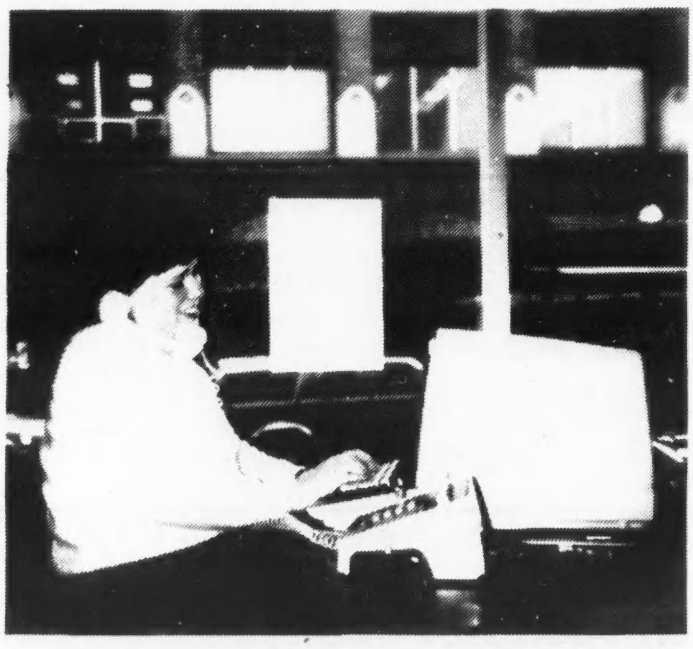

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In recognition of the Whole Life Expo and its objective of providing practical information and lasting inspiration for a healthy America, Governor Michael S. Dukakis is shown here signing a proclamation declaring August 31 - September 2 to be WHOLE LIFE WEEKEND. Joining the Governor are Jacquelyn Borck (left) Expo Coordinator and Elizabeth Vetter, the Expo's marketing specialist.

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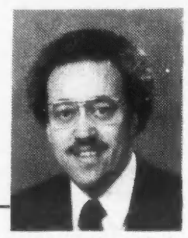

DAVID ALLEN, Ph.D

Dr. STEVANNE AUERBACH has extensively studied the importance of early learning, play and toys. She is also a specialist in child care and development and is the director of the Institute for Childhood Resources in San Francisco. She is a consultant to several toy companies and recently completed the soon-to-be-published TOY CHEST resourcebook. She is the author of nine other books such as *The Whole Child* recommended by *California* magazine and the *L.A. Times* as the "best sourcebook for parents." She has written, produced and directed a documentary for television on child care and is a frequent guest on radio, television and for professional and parent groups. Dr. Auerbach understands the working family, the needs of all parents and children, and the complexities of the family and is a resource person for the family.

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SHYAM BHATNAGAR met his spiritual teacher at the age of twelve. After his college studies, he came to the United States and established SRI Center for Human Growth. He is also the director of the Department of Chakra Studies at the University of Lugano, Switzerland and author of the upcoming book, *Chakrapsychology*.

SHYAM BHATNAGAR

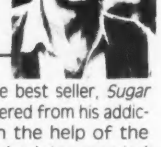
HYLA CASS,M.D. is a Board Certified psychiatrist in private practice, Assistant Clinical Professor of Psychiatry at U.C.L.A. School of Medicine and Medical Director of the Learning Center in Encino, CA. She conducts workshops on transpersonal psychology, holistic health and family relations.

HYLA CASS, M.D.

HILDA CHARLTON is a spiritual teacher and healer whose own spiritual path led her as a young woman from California to India where she lived for eighteen years. Affiliating herself with no organized religion or specific teacher exclusively, she traveled throughout India and met and studied with some of the great spiritual masters of our time, including Sri Satya Sai Baba, Bhagavan Nityananda and Mahadevananda. In the late '60s, Hilda felt herself called to return to America to help the young people here. Beginning with small meditation classes in her apartment in New York City, Hilda moved to St. Luke's Church in Greenwich Village, then to the Cathedral of St. John the Divine where she offers free classes in spirituality open to the public on Thursday evenings. She has taught and influenced the lives of thousands through her classes, writings and tapes of her classes which reach people all over the world.

GARRY DAVIS is a man without a country—by choice. For the past 35 years, this "world citizen" has been a major spokesperson for peace and planetary consciousness. On September 4, 1953, Davis proclaimed "...a world government with full legal powers and prerogatives..." and claimed "in humanity's name... the territory of the entire earth as the proper home and rightful possession of all mankind." He is founder and political consultant for the World Service Authority, the administrative agency of the fledgling government, which issues the World Passport. This document, recognized by over 70 nations, has freed thousands from oppression and given them new opportunities. Mr. Davis has spoken about world peace and the meaning of world citizenship at major universities across the country and has appeared on many television and radio talk shows.

ARMAND DiMELE, C.S.W. is the Executive Director of the DiMele Center for Psychotherapy and Research, President of the New York Institute of Psychotherapies and is an instructor at Hunter College, N.Y.U., the New School for Social Research and Adelphi University. He has conducted classes, training seminars and research on the nature of anxiety throughout the United States and aboard. His research findings on anxiety and the holistic approach to treatment have been featured on many radio and television shows. He is also co-chairman of the mental health division of Pratt Industries health and certification program and a psychology expert for R.K.O.



ARMAND DiMELE, C.S.W.

WILLIAM DUFTY, author of the best seller, *Sugar Blues,* claims to have been delivered from his addiction to $C_{12}H_{22}O_{11}$ (sugar) with the help of the late Gloria Swanson, whom he later married (in 1976). They subsequently toured North and South America, Europe and Japan, promoting foreign editions of the book. Dufty is also known for having introduced the work of the renowned Japanese sensei known in this country as George Ohsawa, *You Are All Sanpaku,* to English-speaking audiences with his translation in 1965.

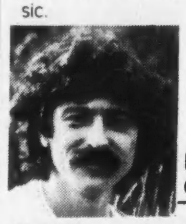
Dufty dropped out of college to become a labor organizer and, after serving military duty in Europe, became a prize-winning New York newspaperman. He later collaborated with Billie Holliday on *Lady Sings the Blues,* her autobiography.

JOEL EDELMAN, J.D., M.A. is an attorney who is also trained in marriage and family therapy. One of the first professionals in the U.S. to practice and teach mediation, he currently serves as Adjunct Professor of Law and Mediation at Loyola University and the University of Southern California Law Schools. He founded the Neighborhood Justice Center (a community mediation project) and is a Family Law Mediator for the Los Angeles Superior Court. He has trained hundreds of lawyers, therapists and other therapists and volunteers in mediation during the past six years. He maintains a private law/mediation practice in Santa Monica, California.

YOGESH KATHARI GANDHI is the great grand-nephew of Mahatma Gandhi and founder of the Gandhi Memorial International Foundation, an organization devoted to spreading throughout the world the teachings of non-violence, truth and love. He has recently embarked on a worldwide peace march to underscore the pressing problems of hunger and poverty.

ROBBIE GASS is the co-founder of Spring Hill, an educational center and community in rural Massachusetts. Creator of the nationally known "Opening the Heart" workshops, he travels throughout the U.S. offering workshops, lectures and retreats at educational and growth centers, hospitals, universities, and conferences. Robbie teaches the developing of intuition, working from the heart, empowerment, and the integration of inner awareness with social action.

He holds a doctorate in clinical psychology from Harvard University. Robbie co-founded and was Director of Counseling at the Burbank Hospital Hospice in Fitchburg, Massachusetts, and has worked extensively with cancer patients and their families. He is well-known for his work in training health care professionals in working with the terminally ill. Robbie is a composer, singer, instrumentalist and conductor and has for seven years been the musical director of the dynamic internationally-known 30-person performing group "On Wings of Song," and has produced 3 albums of transformational music.



ROBBIE GASS

ELIZABETH DODSON GRAY combines in her work several traditions. She is an *environmentalist and futurist.* As co-director of Bolton Institute for a Sustainable Future and mother of two children, she is passionately concerned about the future of our planet Earth. She is also *both heir and critic of the Judeo-Christian heritage.* She has her graduate professional degree in theology from Yale, and is currently coordinator of the Theological Opportunities Program at Harvard Divinity School. She writes as a *feminist theologian of both our religious and cultural traditions. She is the author of Green Paradise Lost (1979)* and *Patriarchy As A Conceptual Trap (1982).*

DICK GREGORY has spoken at all eight Whole Life Expos and has become one of the major voices of this event. His life's journey from poor, street-wise kid to stand-up comedian, political/social activist and nutrition expert inspires the thousands of people all over the world who have gathered to listen to him, laugh with him and learn from his example. Well-known for the many fasts he was undertaken in non-violent protest against worldwide injustice and inequality, he has developed the art of fasting to its highest level. He is a prominent force linking the health movement with a larger social, political and spiritual reality. He is also a great believer in self-education: "If you go into a health food store and don't touch the books, you're doing yourself a disservice."

DICK GREGORY

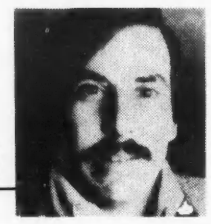
RICHIE HAVENS is a singer, actor, communicator, producer and international cultural celebrity and spokesman. He is one of the legendary figures of the Woodstock Nation, who continued to grow and develop as an artist and as a very special kind of spokesman for the rapidly growing healing movement. His musical career of nearly twenty years has taken him all over the world, performing and continually expanding his album repertoire of songs which communicate the kinds of ideas which people everywhere can relate to and appreciate. A powerful performer, who defies the simple "tags" usually assigned to popular entertainers, his stature is such that he can sing at the Israeli Embassy on one day and at the Egyptian Embassy on the next, receive invitations to appear throughout the Middle East, and even have a number-one hit song there. He has also appeared in motion pictures (*Greased Lightnin', Catch My Soul* and *The Boss' Son*) and is a frequent guest on local and national radio and television talk shows, as well as the producer and star of his own international radio series. The key to Richie Havens' success can best be described by his personal philosophy concerning his music: "None of us can escape the fact that we've all cried or laughed at one time. None of us can escape the fact that we've all felt good or bad, or loved or didn't love someone. If I sing, it's to communicate. If I write a song, it's to communicate. People always try to draw distinctions between themselves and others on so many levels, and if I have a mission, it's to erase that distinction. And music can do that. It's a person-to-person contact that is beyond all politics."

RICHIE HAVENS

Dr. LARRY HOLDEN has a Ph.D. in "Leadership and Human Behavior" from the United States International University (San Diego), where he did a doctoral dissertation on the teachings of J. Krishnamurti, and a B.A. from Antioch College in Secondary Education. He is a former public school teacher and has taught for three years at the college level in the fields of psychology, sociology, and education. In 1976, he founded En-Vision House, an informal "center" for the exploration of intelligent living, offering more than 700 seminars and workshops pertaining to personal, social, and spiritual transformation. Currently, he is one of the architects of a new political party, the HUMAN PARTY, and has stated that he intends to STAND for the U.S. Presidency "in the year 2000 or as soon as a spiritual/humanitarian political base can be developed in Congress." During the past two years he has been touring America, laying the foundation for the formation of the HUMAN PARTY, conducting numerous radio, television and newspaper interviews.

MICHAEL JARO is a psychotherapist, educator and healer. He is on the staff of Synthesis Education Foundation and Esoteric Studies, Inc. Drawing on his extensive training in music and imagery in various Eastern and Western disciplines, he has designed and conducted training seminars, workshops, and courses on psychosynthesis, psycho-spiritual development, and creativity throughout the country.

DENNIS T. JAFFE, Ph.D. is a clinical psychologist and management consultant who is currently President of the Association for Humanistic Psychology. Dr. Jaffe is director of Learning for Health, a psychosomatic medicine clinic in Los Angeles, co-director of the graduate program in Health Studies at the Saybrook Institute in San Francisco and is a visiting lecturer in the Department of Psychiatry at U.C.L.A. School of Medicine. He is the author of five books including *Healing from Within* which won the 1980 Medical Self-Care Book Award and was a Book-of-the-Month Club Alternate. He is the co-author of *From Burnout to Balance.*



DENNIS T. JAFFE

TED J. KAPTCHUK, O.M.D., is a graduate from the Macau Institute of Chinese Medicine in China and Director of the Pain Clinic at the Lemuel-Shattuck Hospital in Jamaica Plain. Author of *The Web That Has No Weaver: Understanding Chinese Medicine,* a recently published book, considered to be one of the best in the field, published in this country.

KANYA KEKUMBHA, M.A., born Norman L. McGhee, Jr., son of Cleveland, Ohio investment banker/politician Norman L. McGhee, Sr., and St. Louis schoolteacher, Marjorie Vashon (McGhee), put aside his business garb in 1969 when he founded the Tree of Life bookstore/educational center at the corner of 125th street and Lenox Avenue in Harlem. This experiment of using spiritual knowledge to deal with inner city problems of miseducation, drugs, crime and prison reform, began with two students and $75. The Center was attracting 10,000 patrons per month from all over the world when it was torn down in 1980 for a hotel/convention center that was never built.

Kanya hosts an eight-year-old Manhattan Cable TV show, "Inside the Womb of Aquarius," and has conducting "New Age" seminars in community centers, colleges and prisons all over the United States, Canada, the West Indies and Europe. His main emphasis is on the practical consequences of spiritual knowledge.

MEL KING has been a vital force in community development for over thirty years. He began his career as a math teacher in the Boston Public School System and also spent fifteen years as a youth worker/organizer for United South End Settlements. In 1967 he became Executive Director of the Urban League of Greater Boston. During his term, Mr. King was instrumental in the development of the Joint Center for Community/University Training; a collaboration with Boston College. The Small Business Development Center was one product of that collaboration. He has also been Chairman of the Bishop's Housing Action Group, Chairman of

SPEAKERS & WORKSHOP LEADERS

Low-Cost Housing, Inc., a contributor to the Presidential Committee on Transportation and board member of the Metropolian Council for Education Opportunity.

His commitment and service to the communities of Boston have earned him respect and recognition. Over the years many organizations have bestowed awards upon him for outstanding service. Some of these include the Big Brother Alliance: *Big Brother Award;* NAACP: *Man of the Year Award;* Temple Adas: *Brotherhood Award:* Goodwill Associates: *Certificate of Merit;* Massachusetts Conservation Commission: *Award For Work In Agriculture.*

He has authored the book, *Chain of Change* (1981 South End Press), which is an historical chronology of the struggle for Black Community development in Boston.

He was State Representative from 1973 to 1982 for the communities of Jamaica Plain, South-End, Roxbury, Mission Hill and Fenway and was a mayoral candidate in 1983. Representative King successfully led the 1981 referendum campaign to establish district elections in Boston.

MEL KING

VIKTORAS KULVINSKAS,M.S., author of six books,including the best seller, *Survival Into the 21st Century,* now describes his health as perfect. This was not always the case. At the age of 29 he suffered from all the symptoms of what he called the early stages of senility: migraine headaches, insomnia, stomach disorders, acne and hair loss. He chose to cure himself rather than taking the drugs prescribed by doctors, through "sproutarianism," a diet consisting of seeds, grasses and vegetable juices. An international lecturer and consultant in the healing arts, Kulvinskas is now the founder and director of the Survival Foundation and the All Life Sanctuary in Woodstock Valley, Connecticut. He is also editor and publisher of *21st Century Journal,* instructor at the Wisconsin School of Natural Healing and on the Board of Governors of the National Health Federation, and an advisor to the Hippocrates Health Institute.

AVELINE KUSHI began her lifelong study of macrobiotics almost twenty-five years ago under the guidance of George Ohsawa. She came to the United States soon afterward, married Michio Kushi and began to teach macrobiotic and natural food cooking in New York. In 1965, Aveline and her husband moved to Boston where together they sponsored a variety of enterprises and educational institutions including Erewhon, one of the leading distributors of natural and macrobiotic foods in the world, several macrobiotic and natural food restaurants, the *East/West Journal,* the East West Foundation, The Kushi Institute and the Kushi Foundation. Aveline's classes in macrobiotic cooking, pregnancy, childbirth and childcare and other subjects have attracted students from all over the world, and since 1974, she has presented international seminars with her husband. She is the author of *How to Cook with Miso, The Changing Seasons Macrobiotic Cookbook* and a forthcoming comprehensive cookbook.

MICHIO KUSHI, considered the foremost expert on macrobiotics in the Western world, is dedicated to guiding people to restore their physical, psychological and spiritual balance. This balance, Kushi states in his worldwide lecture tours, is the fundamental means to achieving world peace. Founder of the *East/West Journal* and Erewhon Natural Foods as well as the Kushi Institute, Kushi is a renowned practitioner of the Oriental healing arts.

Kushi, who studied with Yukikazu Sakurazawa (known in the U.S. as George Ohsawa), came here from Japan almost 30 years ago. Using his knowledge of the Far East and the principles of yin and yang in macrobiotics—and its basic diet of whole grains, such as brown rice, sea and land vegetables— Kushi has worked unceasingly to resolve the modern predicament of biological and social disorder on the planet. Attributing the imbalances of the world primarily to diet, Kushi states that by altering our diet, we can "change the quality of our blood and our brains and thus we will learn to receive spiritual forces from the celestial motions of the universe and develop universal consciousness."

MICHIO KUSHI

BO-IN LEE is a healer, teacher and author who intergrates his deep understanding of Oriental and yogic healing techniques, Zen and eastern and western psychology into a unique, holistic perspective on physical, mental and spiritual health. He is founder and director of the Mahayana Yoga and Healing Center in Brookline, Ma.

MAGGIE LETTVIN taught for 17 years at M.I.T. and her PBS show, "Maggie the Beautiful Machine," has been aired for over 11 years. In addition to numerous appearances on national and local television and radio programs, she has lectured internationally on health and fitness. She is the author of three books: *Maggie's Back Book, Maggie's Woman Book and The Beautiful Machine.* Her articles have appeared in several magazines including *Woman's Day, Nationa Glamour, Boston Magazine* and *Family Circle.*

MAGGIE LETTVIN

SUZY PRUDDEN. For Suzy Prudden, daughter of the "mother of exercise," Bonnie Prudden, exercise has always been an integral part of her life. Correct exercising techniques to strengthen, tone and firm all the muscles in her body, nurtured Suzy to become a highly regarded physical fitness expert. Author of many best-sellers on how adults can reshape and dramatically improve their overall condition through proper exercise, Suzy has recently turned more of her attention to creating new programs for helping children grow up healthy, happy and strong. Her most recent book, *Suzy Prudden's Exercise Program for Young Children 4 Weeks to 4 Years* (Workman Publishing), clearly demonstrates that starting young children on a regular program can give them a head start.

Suzy is an active director of Suzy Prudden Studios in New York City and can be seen on Nickelodeon Children's Cable Network in her television show for kids, *Tip Top with Suzy Prudden.*

BONNIE PRUDDEN is the founder of *Myotherapy,* literally "service to muscles." This popular technique of pain erasure involves applying direct pressure to certain trigger points on the patient's body; the result is the elimination of backache, headache, menstrual cramping, and any other muscle related pain.

Ms. Prudden gained nationwide prominence during the administration of former President Dwight D. Eisenhower when she presented him with a report critizing the physical fitness of American children. Eisenhower appointed her as an orginal member of the President's Advisory Committee for Youth Fitness. She resigned from that group after three years because "nothing was being accomplished."

She went on to become a regular columnist for *Sports Illustrated* and performed on television programs, including NBC's "Today."

In 1955, Ms. Prudden established the first Institute for Physical Fitness in the country. She is the author of numerous publications on fitness and health.

She established the Bonnie Prudden School for Physical Fitness and Myotherapy in 1979 after she became interested in myotherapy, which is a "pain erasure" technique. The school, based in Lenox, MA graduated its first class of certified myotherapists in 1981.

BARBARA RAY, Ph.D. is founder of the American-International Reiki Association, member of Phi Beta Kappa and Mensa and a Fulbright scholar in Art History. She is the foremost authority on the science of Reiki healing with light energy and author of the definitive book, *The Reiki Factor: A Guide to Natural Healing, Helping and Wholeness.* Integrating ancient wisdom with contemporary insights, Dr. Ray has developed a unique approach to health and healing.

SOGYAL RINPOCHE is an incarnate Lama, scholar and meditation master from Tibet. He is a highly respected authority on traditional knowledge of the *Tibetan Book of the Dead.* Rinpoche was brought up in the Buddhist tradition by some of Tibet's most revered masters and was raised as a son by the great Jamyang Khyentse in Dzangsar Monastery, East Tibet. From childhood onward, Rinpoche received the transmission of the *Tibetan Book of the Dead* and was trained by these masters in the Buddhist approach to death and in directly caring for the dying. Drawing from both this early training as well as from insights gained from research into the experience of dying in the West, Rinpoche is currently directing several training programs focused on integrating Buddhist teachings into hospice care and the Western medical setting. Now with more than 10 year's experience in living in the West, his teaching has become widely ap-

ANTHONY ROBBINS has attracted national interest through his ability to walk unharmed across a bed of red hot coals—and his even more remarkable ability to teach thousands of others to do so as well. The Firewalk is not a random event for thrill seekers; it occurs as an integral part of Robbins' seminar Fear Into Power: The Firewalk Experience, the first segment of a three part seminar called The Mind Revolution. Robbins uses the firewalk as a powerful metaphor to illustrate that by overcoming limiting belief systems, even the seemingly impossible becomes possible. In breaking through their fear of fire, the people who attend Robbins' seminars also learn to acquire skills that will enable them to tap more of their innate potential. Robbins emphasizes that it is not necessary to participate in the firewalk, only to know that one could if one chose to do so. Though the preponderance of seminar attendees do take part in the firewalk, those who elect only to witness it also attest to the seminar's effectiveness.

The Mind Revolution Seminars are given under the aegis of Robbins Research Institute (RRI), a beverly Hills, California firm founded and headed by Robbins. RRI is an international network of professionals dedicated to the advancement of human potential in bioscience, accelerated learning, neurolinguistics and child development.

Dr. MORTON WALKER is a full-time, freelance medical journalist and author specializing in holistic health and orthomolecular nutrition. He has authored 34 books and 1200 articles on alternative methods of healing. Dr. Walker has won numerous prestigious awards for his work including the 1981 Orthomolecular Award from the Institute of Preventive Medicine and the 1979 Humanitarian Award from the American Academy of Medical Preventics. He lectures around the country and has appeared on nearly 250 radio, television, and press interviews, including "The Merv Griffin Show," "People Are Talking," and "Mid-Day."

DR. MORTON WALKER

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INTENSIVE WORKSHOPS

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SATURDAY, SEPTEMBER 1

HEART STAFF FROM SPRING HILL **11 AM-2 PM**

Opening the Heart. This will be a four-hour introductory version of the nationally-known Opening the Heart workshops, staffed by Spring Hill of Ashby, MA. An intensive, experiential journey in self-discovery, the workshop synthesizes tools from the expressive therapies, meditation and music. A safe and loving environment will be created within which we can shed our everyday masks and confront and release the fears, hurts, and angers that we carry inside, blocking our experience of wholeness. A powerful healing process will then help us open to the limitless love which is our essence. The workshop will include singing and chanting, sharing in pairs, bioenergetics and catharsis, and the laying on of hands. Thousands of people have found Opening the Heart to be a unique opportunity for transformation and healing.

KEN MANNING **11 AM-2 PM**

Getting Centered and Staying Centered Through the Positive Use of Willpower. When we are centered we can choose to act or not to act. From this center we can express and create our lives consciously with fulfillment and meaning, reflecting who we really are. Often our habitual thinking and behavior keep us locked into patterns of work and relationships that are no longer willfully desired. In this intensive we will use techniques and principles of psychosynthesis to begin to strengthen our awareness of and connection to our pure will. From a place of free will we can entertain new possibilities in all areas of our lives.

JOEL EDELMAN & HYLA CASS **11 AM-2 PM**

Peacemaking: Transforming Conflict Into Agreement. Learn practical techniques for helping disputing people to see their conflict as a joint problem, for taking personal responsibility for resolving this conflict and ultimately for transforming their dispute into an agreement. The mediation of an actual dispute will be demonstrated. Participants will be able to practice mediation in small group role-plays. Mediation is most appropriate for disputes which mix emotional, economic and legal issues, such as divorce, partnership or community conflict.

WILLIAM HOLUB **12 PM-3 PM**

"Sex and Eating are Human Behavior" . . A 2000-year-old Chinese saying which everyone needs to understand today. This vital workshop will deal with how we all can return the insurmountable joy to both sex and eating. Remember that good health involves not only what we eat but also HOW WE EAT. We will very carefully study and learn about new definitions of sexuality and eating behavior and evaluate 35 SEX-EATING analogies for a practical and joyful approach to the art of loving and the art of eating. Literature and sources will be provided. Bring a loving friend and one of your most sensuous foods.

DAVID FASTIGGI **3 PM-6 PM**

Systematic Fasting for Purification and Rejuvenation. Learn how to rejuvenate your body, add years to your life, detoxify and cleanse your system and find inner peace. In this intensive seminar, we will focus on the essence of fasting, its science and application. You will learn a step-by-step approach to integrating proper diet with controlled, rational and safe fasting to purify and regenerate your body. David has fasted over 10,000 systematic hours and has spent 14 years in the field.

BONNIE PRUDDEN **3 PM-6 PM**

An Introduction to Myotherapy℠. This workshop is an exceptional opportunity to participate in a session with the developer of a highly effective body therapy for releasing muscle blockages. Myotherapy has proven to be a great help for many sufferers of chronic aches, pains and sports injuries, especially those involving the neck, back and leg. Through an understanding of Bonnie Prudden's "trigger point" therapy, you'll gain insight into specific causes of pain and learn techniques for relieving nearly all types of chronic pain.

ELIZABETH DODSON GRAY **4 PM-7 PM**

Healing the Earth By Healing Ourselves. Attitudes about ourselves as males and females, and about ourselves as humans, are closely intertwined with our attitudes about the Earth, our home. In this three-hour intensive, we shall come to understand those intertwined attitudes, take apart some of the snarls and knots which we have tangled ourselves up in, and reweave a new and beautiful pattern. With music and dance, with imagery and logic, separately and together, we will understand, unknot and reweave.

JOAN BOKAER &
NANCY MOOREHEAD **4 PM-7 PM**

Project on the Present Danger: Making a Difference. This workshop will teach special techniques for disseminating information about the nuclear arms race, so that it empowers people rather than overwhelms them. We will not focus on the medical horrors of nuclear war. We will focus instead, on the assumptions and policies of guiding the present military buildup and what you can do — right now — to help reverse it. Leaders Joan Bokaer and Nancy Moorehead are peace educators and members of Interhelp National Council.

how's and why's of actually growing crops with true nutritional value and the flavor nature intended them to provide.

CYNTHIA HARGROVE/JOHN BELLICCHI **4 PM-7 PM**

Men & Women: The Difference that Makes a Difference. The purpose of this intensive workshop is to support individuals in assuming the responsibility they have as either men or women for the men and women in their lives, especially for that forbiddingly unknown quantity known as the opposite sex, so that a place is created in this world for men to be men and women to be women. This workshop will also help clear a space in personal relationships to allow for love and support, admiration and respect, trust and intimacy, satisfaction and empowerment to occur. A format which includes closed eye guided meditations, paired sharings and open discussion will facilitate this workshop.

ANTHONY ROBBINS **6-12 midnight**

The Firewalk Experience: Turning Fear Into Power. This is a special one-evening seminar designed to teach people how to overcome the fear-dominated attitudes and habit patterns that keep them from achieving what they want in life. Its aim is to teach that fear is a choice and that it is possible to choose to make fear serve as a counselor, not a jailer. The evening culminates with a walk across a bed of red hot coals. Robbins uses the firewalk as a powerful metaphor to illustrate that by overcoming limiting belief systems, even the seemingly impossible becomes possible. In breaking through their fear of fire, the people who attend Robbins' seminars also learn to acquire skills that will enable them to tap more of their innate potential. Robbins emphasizes that it is not necessary to participate in the firewalk, only to know that one could if one chose to do so. Though the preponderance of seminar attendees do take part in the firewalk, those who elect only to witness it also attest to the seminar's effectiveness.

SUNDAY, SEPTEMBER 2

JEFF KROCK **10 AM-1 PM**

Where's the Net? Finding Safety in Times of Change. Life energy is the subtle force which physicists say is behind all matter, motion and experience. However subtle, we can become conscious of our own life energy and learn to direct it. This workshop will be concerned with finding safety within ourselves and with each other, finding tools for thriving in these times of rapid change, bridging the spiritual and the material and bridging personal and professional development. Through powerful yet simple processes, Jeff will encourage you to become aware of your own life energy. This awareness will enable you to connect consciously at the spiritual level with other people. As life energy awareness expands, perception, heart and healing capacities expand as well.

BARRIE KONICOV **11 AM-2 PM**

Secrets and Symbol Techniques for Increasing Your Income. Today, being successful assumes many forms. In the western world, a primary measurement of success is material wealth. Money is simply a form of concentrated energy that assists in the fulfillment of goals and dreams. In this seminar, you will learn techniques for gaining clarity in prosperity consciousness as well as specific approaches to increasing your income. Barrie Konicov is a self-made entrepreneur and president of Potentials Unlimited, a distributor of self-help hypnosis tapes; it is the most successful company of its kind.

ERNEST LOEWENSTEIN **11 AM-2 PM**

Vision Enhancement Workshop. All of us can see, but do you see comfortably and clearly? Are you working with a computer screen and having visual problems? Do you have a lazy or wandering eye? Vision is learned, not inborn. Many people learn inappropriate visual habits in their developmental years with the result that their vision may actually get in the way of achievement. While good acuity (20/20) is important, it does not tell the whole story. Techniques are available for improving all aspects of vision. Starting from the work of Bates in 1924, optometrists have developed vision therapy for alleviating most problems. This workshop will allow you to explore your own visual abilities and limitations. A number of simple and effective techniques will be presented to enhance your vision functioning.

BARBARA RAY **11 AM-2 PM**

The Transforming Process. The transforming process means literally "forming over," a restructuring, a conversion. We are going through a New Age cycle of shaping a new humanity, and we are experiencing this process in our personal lives, in our societies and on a planetary level. Dr. Ray will be discussing some of the major components and characteristics of the transforming process. Special attention will be given to sharing ways of dealing with some of the fragmentation we often experience as we begin the transformative journey and techniques of *integrating* our transformations into all dimensions of our lives. What is the transforming process? What are some of the tools for transformation? How do I begin this process? What do I do with some of my confusion in the process? Where am I going? These are some of the questions which will be discussed in this workshop. A slide presentation and a viewing of the incredible film, "Radiance" will be included in the workshop as well. Dr. Ray became a Reiki Master and a third degree initiator in 1979. She is the founder of the American-International Reiki Association.

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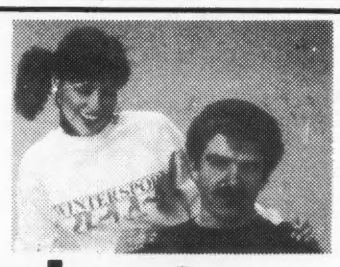

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INTENSIVE WORKSHOPS

ANDREW SCHWARTZ **11 AM-2 PM**
Self-Hypnosis and Hypnosis. Both forms of hypnosis, properly used, can be powerful tools for professionals in health and human services as well as for people in everyday life. Essentially, hypnosis involves a model of learning that bypasses the conscious mind and speaks directly to the unconscious. Hypnosis is safe, easy to learn and use. Any person able to read, memorize or follow a short script can be trained to hypnotize themselves as well as others. Theory, demonstrations, and practical training sessions are presented by means of discussion, small group process and supervision. The foundations and fundamentals central to hypnotic use will be presented during this intensive workshop.

VIKTORAS KULVINSKAS **2 PM-5 PM**
Survival into the 21st Century. This workshop prepares you to live in the next decade and shows you how to become healthy every day, starting today. Kulvinskas will evaluate new age diets, including macrobiotic, live foods, sproutarian, liquitarian, fruitarian and breatharian, covering the latest research on cancer, heart disorders, diabetes, hypoglycemia, arthritis and menstruation. There will be a practical demonstration of indoor gardening, sprouting, and sea cheese and yogurt preparation. Discover how sprouts rejuvenate, provide Vitamins B-12 and E, and protect city lungs from smog, while saving you money. Discover, too, a healthy, young and spiritual lifestyle at any age.

ROBBIE GASS **2 PM-5 PM**
Hearing the Inner Voice. The wisdom and strength to meet all of life's challenges lies within our own hearts. The goal of this workshop is to deepen participants' experience and use of what is sometimes called "inner knowing," "inner guidance," or the "inner voice." Our ability to live in harmony with our highest and truest selves is the basis for personal fulfillment and planetary transformation. An attunement process will be taught that is simple, demystified and useful for bringing this harmony into our everyday lives. Special attention will be given to balancing intuitive wisdom with reason and logic, inner wisdom as an aid to harmonizing relationships and applications to group decision-making. Using lecture, guided and silent meditation, group sharing, structured training exercises and music, Robbie will encourage each participant to find his/her unique way to connect with this inner wisdom.

"We can change the quality of our bood and our brains and thus we will learn to receive spiritual forces from the celestial motions of the universe and develop universal consciousness."
Michio Kushi

LARRY HOLDEN **3 PM-6 PM**
Creating a Government That Works: Vision of the *Human Party*. In this workshop, we will share and explore our personal vision of an emerging government based on an entirely new mind that is free of conditioned human nature. We will explore how our vision can be actualized within the context of current political realities and the role that intelligent leadership plays in facilitating this. The workshop will suggest how action in the political arena can become a vehicle for an "increase of life" on the planet and how it might be possible to create a "politics without reaction of conflict" based on true cooperative agreement between human beings.

SUZY PRUDDEN and
STEVANNE AUERBACH **3 PM-6 PM**
Raising Conscious Children. One of the most striking manifestations of human evolution in the '80s is the emergence of a new type of baby. These beings come into their lives with a knowledge so immense that we as parents have difficulty comprehending it. Preparing for these children begins with self-awareness, openness and acquiring the skills needed for understanding the child within oneself, as well as the new being about to enter the world. For those who want to be parents, parents already expecting and parents of young children, this workshop will provide background information, professional resources, healthy techniques and exercises to learn and stimulating activities to assist you in strengthening your parenting skills.

SHYAM BHATNAGAR **3 PM-6 PM**
Introduction to Chakra Psychology and InnerTuning. The ancient science of sound (mantra) and Psychology are in the midst of a major advance for Humanistic studies. The merging of these fields has created a new psychological model which is unparalleled in its philosophic basis and therapeutic potential. The new paradigm, Chakra Psychology is based upon sensitive awareness of the subtle energy flow through the body and the seven energy centers. InnerTuning is the systematic application of Chakra Psychology. Voice (mantra) and breathing exercises are among the central practices. Vocalizing as a group, we will explore how mantra works and, in doing so, sensitize ourselves to the subtle energy of the chakra system.

ARMAND DiMELE **4 PM-7 PM**
The Fear of Losing Control. We fear being swept to a point beyond our normal boundaries. This fear is often manifested in a reluctance to experience anything that threatens to carry us "out-of-control." Certain emotions and bodily sensations, such as anger, joy, love and sensual arousal, are perceived as having the power to overwhelm us if they are not kept in check. As these feelings begin to emerge and we feel ourselves getting lost in them, we frequently interrupt the process by intellectualizing, rationalizing or getting involved in a conflict which distracts us from the natural flow of feelings. To quell the fear of intensity of feelings, we must first deal with our defenses. This workshop is designed for those who would like to explore the fear of losing control from both an experimental and didactic point of view. We will examine how the need to "hold-on" constantly affects our intellectual, emotional and physical selves as well as our relationships with others. The expansive nature of this workshop will be fruitful both as an adjunct to any therapeutic or growth program, or as an educational experience for those in the helping profession.

HOW TO REGISTER

There is a limited amount of space for these intensive workshops, so we encourage you to peruse this schedule and sign up early for the intensive of your choice. All intensives are $30 with the exception of the following: Elizabeth Dodson Gray, $20; Lee Coldman, $20; Andrew Schwartz, $20; Anthony Robbins, $85. If you pre-register before August 24th you can save $5 off the intensive workshop prices. (A $30 workshop becomes $25.) Please send your name, address, phone, intensive choice and check to:

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Intensive Schedule

Saturday Intensives

Heart Staff from Spring Hill	11:00-2:00
Ken Manning	11:00-2:00
Joel Edelman Ph.D. & Hyla Cass M.D.	11:00-2:00
William Holub	12:00-3:00
David Fastiggi	3:00-6:00
Bonnie Prudden	3:00-6:00
Elizabeth Dodson Gray	4:00-7:00
Joan Bokaer & Nancy Moorehead	4:00-7:00
Cynthia Hargrove & John Bellicchi	4:00-7:00
Anthony Robbins	6:00-12:00 midnight

Sunday Intensives

Jeff Krock	10:00-1:00
Barrie Konicov	11:00-2:00
Ernest Loewenstein Ph.D.	11:00-2:00
Barbara Ray Ph.D.	11:00-2:00
Andrew Schwartz	11:00-2:00
Viktoras Kulvinskas	2:00-5:00
Robbie Gass	2:00-5:00
Suzy Prudden & Stevanne Auerbach	3:00-6:00
Shyam Bhatnagar	3:00-6:00
Larry Holden Ph.D.	3:00-6:00
Armand DiMele	4:00-7:00

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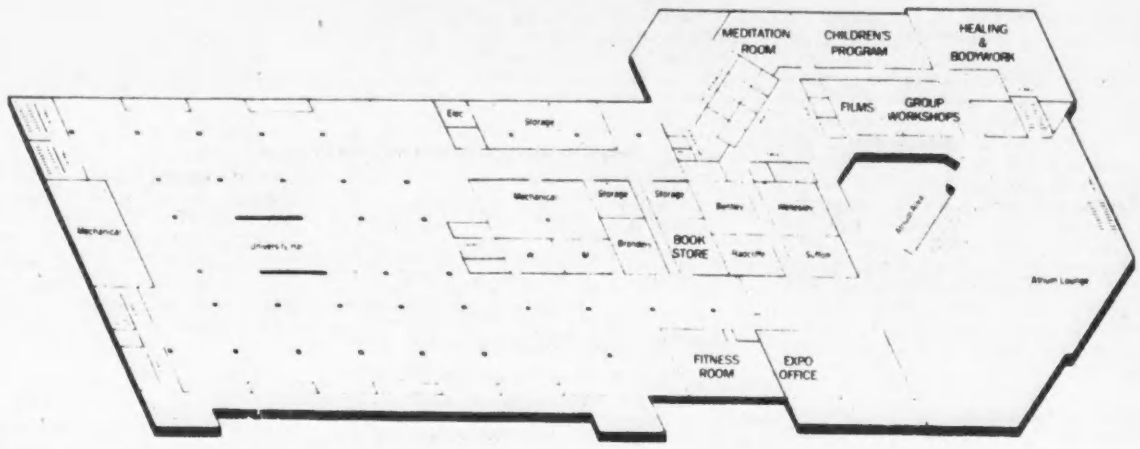
SCHEDULE OF EVENTS



THIRD FLOOR

FRIDAY, AUGUST 31

12:00

Registration Begins. Exhibit Hall Opens.

1:00 - 1:30 PM

Welcome and Opening Ceremonies with Allen T. Goldman. Musical Invocation and Evocation with Ananda. *Salon E&F Ballroom.*

1:45 - 2:30 PM

YOGESH GANDHI. Welcoming reception for the grandnephew of Mahatma Gandhi who will arrive in Boston as part of his nationwide walk to help demonstrate the relevance of Gandhian principles of nonviolence and change. He will also discuss his extraordinary walk. *Salon E&F Ballroom.*

3:55 - 4:00 PM

STEFFI SHAPIRO. Creative Mini-Break. *Salon E&F.*

4:00 - 4:45 PM

DICK GREGORY. All the Truth that's Fit to Think. Part 1. (1½ hrs.) *Salon E&F Ballroom.*

SHEPHERD BLISS, Ph.D. What Men Really Want: The Rise of the New Man. *Salon A&B Ballroom.*

SOGYAL RINPOCHE. Awakening the Mind, Opening the Heart: Training in Meditation and Compassion. *Salon C&D.*

HOLISTIC EDUCATION of Children in the 80s. Staff of the Hollow Reed School. *Provincetown/Orleans Room.*

WILLIAM HOLUB, Ph.D. Why Cancer and Degenerative Diseases May Be a Medical Hoax. *Cape Cod/Hyannis Room.*

LYNN KAPPLOW. Are You Using Birth Control Or Is Birth Control Using You? *Yarmouth/Vineyard Room.*

BRIAN CLEMENT. Better Living Through Living Foods. *Falmouth Room.*

5:00 - 5:45 PM

DICK GREGORY continues in *Salon E&F Ballroom.*

TONY ROBBINS. The Firewalk Experience. Watching Tony walk over red-hot coals may be one of the most inspiring and transformational sights you'll ever experience *(Location to be announced.)*

MICHELLE HARRISON, M.D. Superwoman and the Raging Hormones. *Salon A&B.*

ELIZABETH DODSON GRAY. Women & Society: Unique Perspective, Unique Potential. *Salon C&D Ballroom.*

CYNTHIA HARGROVE & JOHN BELLICCHI. Men & Women: Who Will Do the Dishes. A discussion on Love, Sex, Commitment and Identity in Relationships. *Provincetown/Orleans Room.*

DIANE BROOK GUSIC. A Course in Miracles. *Cape Cod/Hyannis Room.*

JOEL EDELMAN Ph.D. The Art of Mediation: Transforming Conflict Into Agreement. *Yarmouth/Vineyard Room.*

KEN MANNING. Psychosynthesis: An Introduction to Holistic Psychotherapy. *Falmouth Room.*

6:00 - 8:00 PM

DINNER. We invite you to visit the many healthy exhibits in the Exhibition Hall. Enjoy a delicious meal in the Natural Foods Dining Area in the Exhibit Hall.

7:00 - 8:00 PM

PEACE PIECES. An original, provocative and entertaining two-woman performance dealing with political peace related to inner peace, and global issues related to personal experiences in the actresses' lives. Presented by the Theatre Workshop Boston with Saphira Linden and Daena Giardella-Grant. *Salon C&D.*

8:00 - 8:45 PM

TED KAPTCHUK, O.M.D. The Cosmology of Healing. *Salon A&B.*

STRATEGIES FOR PEACE & ANTI-NUCLEAR OPTIONS. A discussion on how we can have a real effect on achieving peace. With Joel Edelman, Pat Simon, Garry Davis, Yogesh Kothari Gandhi. *Salon C&D.*

MEDICINE STORY. Return to Creation: Native American Folklore and Medicine. *Provincetown/Orleans Room.*

TRACY MARKS. Before You Play Any Love Songs, Tune Your Instrument. *Cape Cod/Hyannis Room.*

TOMAS CSERE. The Role of Astrology in Your Life. *Yarmouth/Vineyard Room.*

CHARLES COLES, N.D. Health Through God's Pharmacy: The Medical Utilization of Herbs. *Falmouth Room.*

8:15 - 11:00 PM

RICHIE HAVENS & DO'A-WORLD MUSIC ENSEMBLE. A spectacular concert with one of our great tranformational artists plus the celestial sounds of DO'A-World Music Ensemble. *Salon E&F Ballroom.*

9:00 - 9:45 PM

STRATEGIES FOR PEACE & ANTI-NUCLEAR OPTIONS panel continues in *Salon C&D.*

CHARLES HAYNES. Meher Baba and the Birth of New World Order. *Cape Cod/Hyannis Room.*

JONATHAN GOLDMAN. Awakening the Lost Chord: Sound and Music for Healing. *Yarmouth/Vineyard Room.*

STEVEN WISE. Animal Rights: A Legal, Moral and Ethical Question. *Falmouth Room.*

11:00 PM

GOOD NIGHT. See you tomorrow for our second exciting day.

SATURDAY, SEPTEMBER 1

8:00 - 8:45 AM

SUNRAY MEDITATION. Native American Chanting. *Salon A&B.*

9:00 - 9:45 AM

DICK GREGORY. All the Truth that's Fit to Think. Part 2. (1½ hrs.) *Salon F.*

NUTRITION, VITAMINS AND FOOD SUPPLEMENTS. A panel discussion with Michael Janson M.D., Ellia Manners M.A., David Allen Ph.D. and Dr. Morton Walker. Moderated by Polly Paquette. *Salon E.*

GLENN BROOKS. From Terminal Normalities to Abundant Realities. *Salon A&B.*

STEPHEN LEVINE. Smiling Sun/Sparkling Rain: Weather as Therapist and Friend. *Salon C&D.*

NORBERTO KEPPE, M.D. Health Through the Acceptance of Reality. *Provincetown/Orleans Room.*

JOHN ANDREADIS. Yoga: The Foundation of World Religion. *Cape Cod/Hyannis Room.*

LAURIE EVANS, M.A. Infant Massage and Bonding: For a Better Beginning. *Yarmouth/Vineyard Room.*

JEREMIAH LIEBERMAN. How to Control Cravings: The Five Phases of Food. *Falmouth Room.*

10:00 - 10:45 AM

DICK GREGORY continues in *Salon F.*

NUTRITION, VITAMINS AND FOOD SUPPLEMENTS panel discussion continues in *Salon E.*

ROBERTA REEDER & DORI SMITH. The Soviet Union & The United States: Enemies or Partners in World Culture? *Salon A&B.*

WOMEN'S HEALTH CARE. A panel discussion with audience participation. Michelle Harrison, M.D., Sylvia Klein Olkin, Lynn Kapplow. *Salon C&D.*

IAN BORTS. The Keys to Prosperity. *Provincetown/Orleans Room.*

ANN BIANCHI, Ph.D. The Preparation and Training of Health Professionals. *Cape Cod/Hyannis Room.*

PREVENTIVE DENTISTRY. Holistic Approaches to Saving Your Teeth. A panel discussion with audience participation. With Darel Moss, D.D.S., James Livingston, Rochelle Lindner, D.D.S. and others. *Yarmouth/Vineyard Room.*

STEVEN & ELLEEN CUTLER. An Introdction to the Teachings of Da Free John. *Falmouth Room.*

11:00 - 11:45 AM

BONNIE PRUDDEN. Myotherapy: An Introduction to Trigger Point Massage Therapy for Pain Relief. *Salon F.*

BILL BAIRD. The Politics of Reproductive Health, Birth Control, and Abortion. *Salon E.*

DAVID FASTIGGI, D.Sc. Systematic Fasting for Spiritual and Physical Rejuvenation. *Salon A&B.*

WOMEN'S HEALTH CARE panel discussion continues in *Salon C&D.*

BARRIE KONICOV. Secret Techniques For Increasing Your Income. *Provincetown/Orleans Room.*

D. BALOTI LAWRENCE. Massage and Family Health. *Cape Cod/Hyannis Room.*

PREVENTIVE DENTISTRY panel continues in *Yarmouth/Vineyard Room.*

ED FLANAGAN. The Alchemy of Healing with the Hands. *Falmouth Room.*

WOMEN'S HEALTH CARE panel discussion continues in *Salon C&D.*

12:00 - 2:00 PM

LUNCH. Visit the many Exhibits in the Exhibit Hall and try some of the delicious, nutritious food.

2:00 - 2:45 PM

CAMPAIGN '84. A healthy discussion on the candidates, the issues, and how it all affects us, with Larry Holden, Dick Gregory, Mel King, Elizabeth Dodson Gray, and Anne Bianchi. Moderated by Melissa Everett. *Salon F.*

ARMAND DIMELE. The Nature of Anxiety. *Salon E.*

VIKTORAS KULVINSKAS. An Approach to Survival in the 21st Century. *Salon A&B.*

MICHAEL JANSON, M.D. Nutrition and Optimal Health. *Salon C&D.*

HILDA CHARLTON. Create your day in a Heavenly Way. Introduced by Karen Blanc. *Provincetown/Orleans Room.*

ERNEST LOEWENSTEIN, Ph.D. Bettersight: Is 20/20 All There Is? *Cape Cod/Hyannis Room.*

ANDREW SCHWARTZ, M.A. Hypnosis Demystified. *Yarmouth/Vineyard Room.*

DANA ULLMAN. The Science and Practice of Homeopathic Medicine. *Falmouth Room.*

3:00 - 3:45 PM

CAMPAIGN '84 panel discussion continues in *Salon F.*

BLACK HEALTH. A discussion of the causes of the declining health of black Americans and what can be done about it with Dick Gregory, David Allen, and Kanya Kekumbha and Donald Thomas. Moderated by Baloti Lawrence. *Salon E.*

INTIMATE, HEALTHY AND LOVING RELATIONSHIPS. A panel discussion with Michael Jaro, Joel Edelman, Emily Page, Jeff Krock, Ken Manning and Diane Gusic. Moderated by Polly Paquette. *Salon A & B.*

BARBARA RAY, Ph.D. Reiki: Channelling Your Untapped Energy. *Salon C&D.*

CENTRAL AMERICAN ISSUES. A panel discussion dealing with the social, political and spiritual issues at stake in Central America. Moderated by Shelly Kellman. *Provincetown/Orleans Room.*

GOURMET NATURAL COOKERY. The cook's secrets for health and joy-filled culinary delights with Kathleen Bellicchi, Marcia Acciardo White, Victor Zurbel and Hiroshi Hayashi. *Cape Cod/Hyannis Room.*

THE POLITICS OF MONEY: Making Socially Responsible Investments. A panel discussion moderated by James Babson, with Ronald Dennis, Rev. Bert White, Glenn Brooks, Amy Domini, Terry Mollner, Richie Lowry and Steven Moody. *Yarmouth/Vineyard Room.*

ROGER REDLEAF, D.C. Holistic Chiropractic: What is it? *Falmouth Room.*

4:00 - 4:45 PM

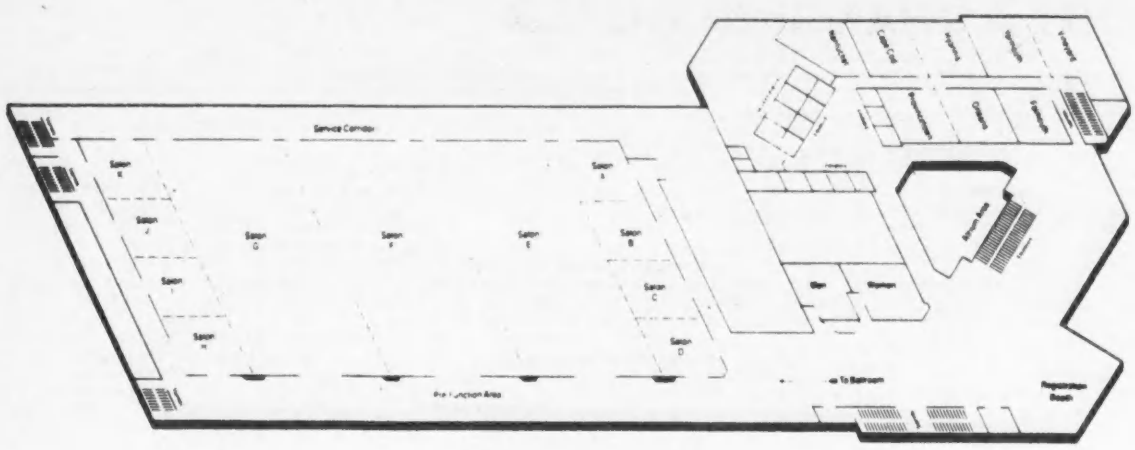
HOLISTIC MEDICINE IN THE 80's. Its applications and limitations with Michael Janson, M.D., Paul Lee Ph.D., Ted Kaptchuk and Anne Bianchi. *Salon F.*

BLACK HEALTH panel continues in *Salon E.*

RELATIONSHIPS panel continues in *Salon A&B.*

JAMES MARINAKIS, D.C. New Dimensions in Sports Medicine. *Salon C&D.*

SCHEDULE OF EVENTS



FOURTH FLOOR

CENTRAL AMERICAN ISSUES panel continues in *Provincetown/Orleans Room.*

GOURMET NATURAL COOKERY continues in *Cape Cod/Hyannis Room.*

THE POLITICS OF MONEY panel continues in the *Yarmouth/Vineyard Room.*

GERTRUDE ENGEL. Lobbying for Health. *Falmouth Room.*

5:00 - 5:45 PM

HOLISTIC MEDICINE IN THE 80's panel continues in *Salon F.*

DR. MORTON WALKER. The Miracle Healing Power of Chelation Therapy. *Salon E.*

DAVID ALLEN Ph.D. Sports Nutrition and High-Level Wellness. *Salon A&B.*

GARRY DAVIS. World Government — Ready or Not! *Salon C&D.*

LESLIE KASLOF. Bach Flower Remedies: A Non-Toxic Approach to Emotional Health. *Provincetown/Orleans Room.*

BO-IN LEE. Postural Correction for Self-Healing of Physical Problems. *Cape Cod/Hyannis Room.*

JEFF KROCK. Tools for Transformation: Practical Steps for Thriving in a Changing World. *Yarmouth/Vineyard Room.*

VICTOR (ARJUNA) ZURBEL. The Natural Lunchbox: Healthy and Nutritious Ways to Pack Natural Lunches for School and Work. *Falmouth Room.*

6:00 - 8:00 PM

Enjoy a delicious meal in the Natural Foods Dining Area. Prepare for a dynamic evening of entertainment.

8:00 - 8:45 PM

MEL H. KING. Creating Healthy Communities. *Salon C&D.*

FREDERICK VON MIERERS. The Eternal Values. *Cape Cod/Hyannis Room.*

8:00 - 9:45 PM

CONSCIOUSNESS & SPIRITUALITY. An experiential panel that will describe the new way of being in the 80's. With Hyla Cass, M.D., Charles Haynes, Peter Janney and Kenya Kekumbha. *Provincetown/Orleans Room.*

DR. BERNARD SCHECHTER. Dialogue with the Oracle: An Open Trance Session. *Yarmouth/Vineyard Room.*

STEFFI SHAPIRO. Psychotherapeutic Applications of Yoga. *Falmouth Room.*

8:00 - 11:00 PM

THE WHOLE LIFE EXPO ENTERTAINMENT EXTRAVAGANZA. Join us for a magical celebration of love, life and the arts as we showcase some of the nation's finest New Age musical groups. We will start off with *Jim Scott and Radiance* — music that celebrates the earth and draws from many different cultures, followed by the inspiring and not-to-be-missed singing and sounds of *On Wings of Song. Salon E&F.*

GANDHI. A full showing of this Oscar-winning film with Ben Kingsley. *Salon A&B.*

PLEASANT DREAMS. Get a good night's rest.

SUNDAY, SEPTEMBER 2

8:00 - 8:45 AM

SUNRAY MEDITATION. Native American Chanting. *Salon A&B.*

9:00 - 9:45 AM

CATHY ROMEO. Natural Childbirthing: A Positive Approach. *Salon A&B.*

REBBE MOSHE BLATT. Rainbow Celebration: A Gathering to Give Thanks and Love One Another. *Salon C&D.*

RANDY JACOBS. Eckankar: The Ancient Science of Soul Travel. *Provincetown/Orleans Room.*

STEVE SCHECHTER & SANDRA BROWN. Holistic Healing in the '80s. *Yarmouth/Vineyard Room.*

CAROL SPERANZO. Second Sight is Better Vision. *Falmouth Room.*

10:00 - 10:45 AM

KANYA KEKUMBHA. The Practical Consequences of New Age Consciousness. *Salon F.*

ALTERNATIVE APPROACHES TO CANCER. A Discussion on the Theories, Issues and Politics of Cancer Therapies. With Viktoras Kulvinskas, William Holub, Dr. Morton Walker and Leonard Jacobs. *Salon E.*

10:00 - 10:45 AM

RAISING CONSCIOUS CHILDREN. From Birth to Older Chidren. A panel discussion with Suzy Prudden, Stevanne Auerbach, Brian Selius, Cathy Romeo, Marion Shill, Anne Goldberg-Kottler and Khabira Brown. *Salon A&B.*

WILLIAM DUFTY. Sugar Blues. *Salon C&D.*

ROBBIE GASS Ph.D. Living Your Vision: Using Music and Guided Imagery to Discover Our Infinite Possibilities. *Provincetown/Orleans Room.*

METAPHYSICS, ASTROLOGY AND LOVE. A lively panel discussion with Tracy Marks, Richard McDermott and other distinguished healers. Moderated by Heidi Ruthchild-Rasin. *Yarmouth/Vineyard Room.*

BARBARA BRANDT. Solar Projects for Your Home or Apartment. *Cape Cod/Hyannis Room.*

MATTHEW RAIDER, M.D. Death and Beyond: Medical Investigations and Mystical Perspectives. *Falmouth Room.*

11:00 - 11:45 AM

DENNIS JAFFE Ph.D. & CYNTHIA SCOTT Ph.D. From Burnout to Balance: The Nature of Peak Performance. *Salon F.*

ALTERNATIVE APPROACHES TO CANCER panel continues in *Salon E.*

RAISING CONSCIOUS CHILDREN panel continues in *Salon A&B.*

MAGGIE LETTVIN. Back Care: A Do-It-Yourself Approach to Stopping Pain. *Salon C&D.*

SHYAM BHATNAGAR. Inner Tuning: The Effects of Sound and Mantra on Consciousness. *Provincetown/Orleans Room.*

LARRY HOLDEN, Ph.D. Creating a Government that works. *Cape Cod/Hyannis Room.*

METAPHYSICS, ASTROLOGY AND LOVE panel continues in *Yarmouth/Vineyard Room.*

LUC BODIN. Looking Good, Feeling Good! An Experience in Natural Cosmetics. *Falmouth Room.*

12:00 - 2:00 PM

LUNCH. Relax and choose from the wonderful selection of healthy foods in the Natural Foods Area in the Exhibit Hall.

2:00 - 2:45 PM

MICHIO KUSHI. Macrobiotics: An Invitation to Health and Happiness. *Salon F.*

STRESS: How to live with it, recognize it and deal with it. A panel discussion with Dennis Jaffe Ph.D., Cynthia Scott Ph.D., Michael Jaro, Leighton Reynolds, and Steffi Shapiro. Moderated by Polly Paquette. *Salon E.*

FAMILY HEALTH CARE. A panel discussion with audience participation. Panelists include Lenny Jacobs, Michael Janson and Dana Ullman. *Salon A&B.*

PROMOTING & PRESENTING HOLISTIC HEALTH SERVICES. A lively, well-informed discussion with a group of experts on how to start a business in the holistic field. Moderated by Sue Harris with Anne Bianchi, Sheila Watnick and Polly Paquette. *Salon C&D.*

BODYWORK & MASSAGE. The Healing Touch with Jennifer Gordon, Lewis Harrison, Jim Seville and Alysse Tartell. Moderated by Baloti Lawrence. *Cape Cod/Hyannis Room.*

ELLIA MANNERS, M.S. Nutrition to Prevent Disease. *Yarmouth/Vineyard Room.*

2:00 - 2:45 PM

HYLA CASS, M.D. Personal Integration in the New Age. *Salon C & D.*

MEDIA AND THE CONSCIOUSNESS EXPLOSION. A panel discussion with leading alternative media personalities. With Lao Lassitter, Tom Cooper, Alan Leventhal and Josef Kottler. Moderated by Randy Showstack. *Falmouth Room.*

3:00 - 3:45 PM

STRESS panel continues in *Salon E.*

FAMILY HEALTH panel continues in *Salon A&B.*

AVELINE KUSHI. How to Cook with Miso. *Provincetown/Orleans Room.*

BODYWORK & MASSAGE panel continues in *Cape Cod/Hyannis Room.*

REGINALD GOLD. Just One Year to a New Career. *Yarmouth/Vineyard Room.*

MEDIA AND THE CONSCIOUSNESS EXPLOSION panel continues in *Falmouth Room.*

4:00 - 4:45 PM

DICK GREGORY. All the Truth That's Fit to Think. Part 3. *Salon F.*

SPORTS, HEALTH & FITNESS. Finding the Exercise Program That Best Suits You. With Suzy Prudden, David Allen Ph.D., Maggie Lettvin and Christoph Maywald, and James Marinakis. Moderated by Andrew Schwartz. *Salon E.*

MACROBIOTICS: The history and development of this practical philosophy. With Elaine Altman, Bill Tara, Edward Esko, Virginia Brown, R.N., John Carter and other macrobiotic spokespeople. *Salon A&B.*

MARK MATTHEW BRAUNSTEIN. An Overview of Various Vegetarian Diets. *Salon C&D.*

MICHAEL JARO. Crisis and Love: The Art of Letting Go. *Provincetown/Orleans Room.*

SAT JIVAN KHALSA. The Law and You: A New Legal Awareness, *Cape Cod/Hyannis Room.*

RICHARD SCALZO. Iridology: How the Eye Reveals Health and Behavioral Patterns. *Falmouth Room.*

5:00 - 5:45 PM

DICK GREGORY continues in *Salon F.*

SPORTS, HEALTH & FITNESS panel continues in *Salon E.*

MACROBIOTIC panel continues in *Salon A&B.*

MICHAEL CULBERT. Medical Revolution in America. *Salon C & D.*

MARCIA ACCIARDO WHITE. Why the Optimum Diet and Proper Exercise Are Not Enough. *Provincetown/Orleans Room.*

JONAS SKARDIS. The Psychology of Chinese Medicine. *Cape Cod/Hyannis Room.*

JESSE STOFF, M.D. Anthroposophical Medicine: An Approach to Medicine Based Upon the Philosophy of Rudolph Steiner. *Yarmouth/Vineyard Room.*

JIM SEVILLE. Reflexology: Stepping Up to Better Health. *Falmouth Room.*

7:30 - 9:30 PM

DANCE-FREE. Boston's famous, free-form, spontaneous dance happening comes to the Whole Life Expo. Whether you're a beginner or a whiz on the dance floor, you'll enjoy the music and movement in this relaxed, non-judgmental, creative environment created by Allison Binder. *Salon F.*

6:00 - 8:00 PM

Last chance to visit the exhibits.

8:00 - 8:30 PM

Closing Ceremony. *Salon A&B.*

8:30 - 10:00 PM

NETWORKING: EVERYBODY'S DOING IT! In this final event of the expo, we will briefly discuss the "state of the art" of networking. Using some examples of what people around the globe are doing to create a sense of contact and empowerment. And then we will practice our networking skills through a number of games and exercises designed to help us meet one another and to share our interests, our services, our selves and our passions. Come with your calling cards, your brochures and your Whole Life selves and be prepared to leave with some new contacts, ideas and friends. This event will be led by Dianne Brause with the assistance of Stevanne Auerbach and Suzy Prudden. *Salon A&B.*

PANEL DISCUSSIONS

PANELS PRESENT NEW IDEAS & PERSPECTIVES ABOUT A CHANGING WORLD

FRIDAY, AUG. 31

8:00-9:45 PM

STRATEGIES FOR PEACE. Is it possible that our world is going to end both with a whimper and a bang? This panel will explore what must be done if we are to avoid a nuclear holocaust. The emphasis will be on positive and practical solutions and strategems. It will also include a survey of the important worldwide peace movements and an update of the Presidential candidates' proposals for peace. Garry Davis, Yogesh Kothare Gandhi, Joel Edelman Ph.D., and representatives from the Unions of Concerned Scientists and Physicians. *Salon C&D*

SATURDAY,SEPT.1

10:00-11:45 AM

PREVENTIVE DENTISTRY. The relationship Between the Health of Your Mouth and Your Body. An ounce of prevention is truly worth a pound of curing toothaches! These "wholistic dentists" will discuss ways to keep your original full set of teeth throughout your lifetime and how to avoid the drill and unnecessary surgery by correct diet, brushing and other factors. Darel Moss, D.D.S., Rochelle Lindner, D.D.S., James Livingston. *Yarmouth/Vineyard Room.*

NUTRITION, VITAMINS AND FOOD SUPPLEMENTS. Optimal nutrition is the cornerstone of holistic health, as it is critical to the prevention, treatment and amelioration of disease. But how do we attain optimal nutrition and avoid malnutrition? Can we get enough of what we need from our food supply? What about current conditions of environmental pollution and distress? Answers to these and other questions about orthomolcular nutrition, food allergies, vitamin therapy and some of the controversy surrounding vitamins will also be discue. Michael Janson, M.D., Dr. Morton Walker, Ellia Manners, M.S. Moderated by Polly Paquette. *Salon E.*

WOMEN'S HEALTH CARE. Modern medicine, with its often unnecessary surgery, repeated radiation exposure and expensive and dangerous drugs, medicalizes and often obscures the natural rhythms of menstruation, pregnancy, and menopause. This panel will present specific self-care techniques, discussing how we can be healthy advocates for ourselves in taking better care of ourselves. Michelle Harrison, M.D., Lynn Kapplow, Sylvia Klein Olkin. *Salon C&D.*

2:00-3:45 P.M.

CAMPAIGN '84. The most important presidential election in many years is taking place very shortly and this timely panel discussion will delve into the many critical issues facing the American electorate. What kind of society do we really want to create? What are the visions and aspirations of the majority of Americans and how can they be incorporated into the mainstream? How are women going to affect the election? What can we do to insure a positive outcome for this election? This and much more will be discussed — audience participation will be welcome. Larry Holden, Ph.D., Dick Gregory, Mel King, Elizabeth Dodson Grey. *Salon F.*

3:00-4:45 PM

INTIMATE, HEALTHY AND LOVING RELATIONSHIPS. This exciting and provocative panel with audience participation will explore core issues in the relationships we are trying to build: love vs. fear; trust vs. resistance; past influences vs. here-and-now living; blame vs. acceptance of responsibility; openness vs. defensiveness. Enhancers of and barriers to the development of the type of union we desire as well as the changes essential in ourselves to maintain that consciousness will be discussed. Michael Jaro, Joel Edelman, Ph.D., Diane Gusic, Emily Page, Jeff Krock. Moderated by Polly Paquette. *Salon A&B*

BLACK HEALTH. For the first time, a special panel of Black health professionals will explore the current health problems of the Black community. The role of holism in improving the current physical, mental, and spiritual health conditions in the Black community will also be discussed, and specific initiatives that individuals, groups, institutions and governmental agencies can take will be recommended. Dr. Alvenia Fulton, Dick Gregory, Kanya Kekumbha, David Allen, P.h.D. Moderated by Baloti/Lawrence. *Salon F.*

GOURMET NATURAL COOKING. Meat and dairy consumption has dropped dramatically over the past few years. People are now eating a lot more vegetables and whole foods. Join this discussion with some of America's leading natural foods chefs and discover how you can easily become a more health-conscious cook and consumer. Kathleen Bellicchi, Marcia Acciardo ,White, Hiroshi Hayashi. *Cape Cod/Hyannis Room.*

CRITICAL ISSUES IN CENTRAL AMERICA. What is happening in Central America? Is the American government acting as peacemaker or provocateur to more social upheaval? What lessons can be learned from the Nicaraguan revolution and from the crisis in El Salvador? The issues in Central America directly affect world peace as well as our daily lives. Learn what is happening and what you can do about it. Moderated by Melissa Everett. *Provincetown/Orleans Room.*

THE POLITICS OF MONEY: HOW TO MAKE SOCIALLY RESPONSIBLE INVESTMENTS. Is your money in the bank or money market being used to build nuclear power plants or to invest in corporations in South Africa? This panel will discuss specific ways that you can invest your money in socially responsible companies that work to build a healthy environment and a peaceful work and that will still give you financial security and profit. Glenn Brooks, Ronald Dennis and others. Moderated by James Babson. *Yarmouth/Vineyard Room.*

4:00-5:45 PM

HOLISTIC MEDICINE IN THE '80s. This panel discussion will investigate the reasons why more people are turning away from conventional medical therapies and why more physicians are integrating holistic techniques into their practices. No more than one to two percent of American physicians can be said to be practicing holistic medicine, yet it does seem clear that we are witnessing a revolutionary change in how medicine is practiced. More people than ever before are questioning expensive and dangerous surgical procedures as well as balking at taking toxic and ill-conceived drugs. This panel will delve into the changing mindset of many physicians plus how we can take more responsibilty for our health. Michael Janson, M.D., Paul Lee, Ph.D., Michelle Harrison, M.D., Ted Kaptchuk. *Salon F.*

8:00-9:45 PM

CONSCIOUSNESS AND SPIRITUALITY. Everyone is having their consciousness raised these days, or so it seems. We are also witnessing a spiritual renaissance and a world-wide desire to create a truly ethical and moral planetary culture. This experiential panel will focus on how this quality of our connectedness with all of nature intimately affects ourselves and our environment. Also discussed will be how we can enliven our lives by perceiving reality with new perceptions and atitudes. Hyla Cass, M.D., Peter Janney, Charles Haynes. *Provincetown/Orleans Room*

SUNDAY, SEPT. 2

10:00-11:45 AM

ALTERNATIVE APPROACHES TO CANCER. Heart disease may be the number one killer, but cancer is the number one health fear. What roles do individual behavior and environmental stress have on creating cancer? Can cancer be prevented? What other approaches to treating people with cancer are effective? How does one learn about unconventional cancer therapies and where does one go for treatment and/or counseling? These are the difficult but important questions that panelists will address. Dr. Morton Walker, Viktoras Kulvinskas, Leonard Jacobs, William Holub, Ph.D. *Salon E.*

RAISING CONSCIOUS CHILDREN. From Birth to Older Children. To nourish but not smother, to give but not expect back unreasonably, and to love unconditionally are some of the important, but very difficult, ways to rear conscious and healthy children. The most rewarding experience in many people's lives is being a parent, but how and where does one learn to become a good parent? Your children and your future children are asking you to attend this panel. Suzy Prudden, Stevanne Auerbach, Ph.D., Brian Selius, Khabira Brown, Anne Goldberg, Kottler. *Salon A&B.*

METAPHYSICS, ASTROLOGY AND LOVE. A lively discussion about astrology, tarot, numerology and psychic phenomena. Psychic power, which is the ability to tune oneself into, or be ultra sensitive to supernatural forces has formerly been a personal/subjective experiences. However, extensive research has been done which provides new perspectives. Tracy Marks, Robert Csere and others. *Yarmouth/Vineyard Room.*

2:00-3:45 PM

PROMOTING AND PRESENTING HOLISTIC HEALTH SERVICES. In business for yourself? Need start-up money? Have a workshop idea? Let all your target audiences (New Age, public and business) know, with a different angle, who and what you are! Learn the basics of marketing your service from established consultants in this specialized field. We'll discuss: The Financial Aspect (raising venture capital — and how much — from grants, loans, funds; presentations to these supporters). Selling Your Services to the Corporate Sector (who to approach and why, writing proposals, follow-up). Public Relations and Publicity (news releases, public service announcements, media coverage). Print Advertising as Image Maker (space ads, brochures, flyers, letters, design tell more than just the facts). Polly Paquette, Sheila Watnick, Anne Bianchi. Moderated by Sue Harris. *Salon C&D.*

STRESS: HOW TO LIVE WITH IT, RECOGNIZE IT, AND BENEFIT FROM IT, WITHOUT HARMFUL EFFECTS. Stress has become one of the foremost causes of disease in our modern world. Stress can also be extremely beneficial. It can be an important catalyst for self-improvement and high performance. Stress can be positive or negative largely depending upon your relationship to it. There are ways to recognize stress to deal with it and be creative with it., Panelists will discuss specific stratafies you can use to have the edge on stress. Dennis Jaffe, Ph.D., Stephanie Shapiro, Cynthia Scott, Ph.D., Leighton Reynolds. Moderated by Polly Paquette. *Salon E.*

FAMILY HEALTH CARE. What can you do to protect your family from illness? How can you lower your medical bills and prevent disease? What can you teach your family to educate themselves in self-care? This panel will discuss these questions and various modalities of natural therapy, including homeopathy and nutritional programs. Leonard Jacobs, Michael Janson, M.D., Dana Ullman, *Salon A&B.*

MEDIA AND THE CONSCIOUSNESS EXPLOSION. Despite the fact that mainstream media has played a questionable role in helping to positively transform society, it still remains our major vehicle for change. This panel, composed of radio, T.V. and print experts, will discuss how we can get media to be more responsive to the needs of the public. Practical suggestions will be offered on how we can encourage media to present healthy, positive and practical information for personal and social empowerment. Josef Kottler, Leo Lassitter, Janet Walker, Tom Cooper, Alan Leventhal. Moderated by Randy Showstack. *Falmouth Room.*

BODYWORK AND MASSAGE: THE HEALING TOUCH. Whether it be to invigorate, to relax, to relieve pain or to develop a sense of wholeness, the healing touch of bodywork and massage is an integral part of self-care and professional practice. Practitioners of various disciplines will present their thoughts (and perhaps their hands) on this subject. Lewis Harrison, Jim Seville, Jennifer Gordon, Alysse Tartell. Moderated by Baloti Lawrence. *:Cape Cod/Hyannis Room.*

4:00-5:45 PM

MACROBIOTICS: THE HISTORY AND DEVELOPMENT OF THIS PRACTICAL PHILOSOPHY. "Macrobiotics" is a word that has taken on many different meanings. Is it a diet? A way of life? A miraculous cure for everything from cancer and diabetes to schizophrenia? This unusual panel discussion will go into the history and development of macrobiotics and how this holistic philosophy relates to many of today's health and social issues. There will be considerable emphasis on family health, pregnancy, natural childbirth, as well as cancer, heart disease and the right we all have to find and choose our own health care therapies. Bill Tara, Virginia Brown, R.N., Edward Esko, John Carter. Moderated by Elaine Altman. *Salon A&B.*

SPORTS, HEALTH AND FITNESS. This panel will be presenting ideas about physical fitness and health. Activities such as jogging, aerobics, calisthenics, and competitive sports such as running will be discussed. Practical as well as philosophical information on how we can optimize our potential while integrating our psychological, emotional and spiritual well-being will be offered. Panelists will also speak about the role of physical fitness and exercise in the prevention and cure of disease. Suzy Prudden, David Allen, Ph.D., James Marinakis,D.C., Maggie Lettvin, Christopher A.B. Mayfield. Moderated by Andrew Schwartz. *Salon E.*

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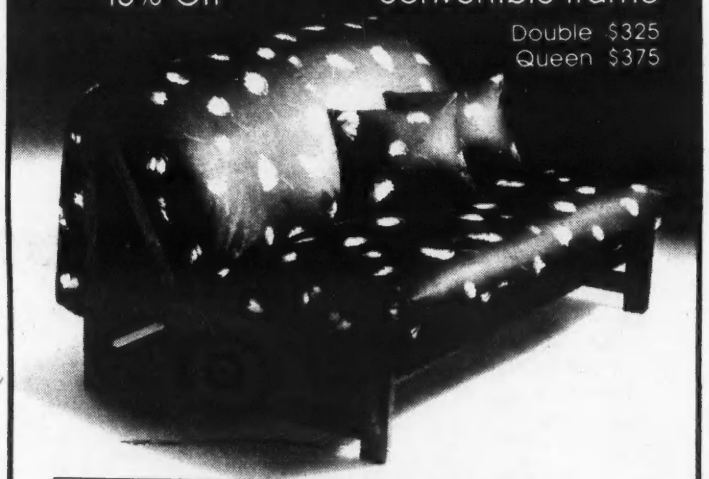

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FOR CHILDREN OF ALL AGES

The Children's Program will delight children of all ages. Imagination comes alive with celebrated artists, musicians and magicians. Storytellers spin tales from around the world. Move like a tiger in a jungle or a bird flying high in creative movement. Laugh and sing to rhythm and folksongs. Bright and colorful enrichment groups for children and families, the Children's Program is coordinated by Lynn Lieberman.

All groups will be held in the Simmons Suite and are free to Expo Registrants. The Children's Program is designed for children 3 years or older. Younger children may attend with an adult. Parents will be able to leave their child in the Children's Room for *one* scheduled activity, but must be there to pick up their child before the next group begins. Families are encouraged, however, to stay and join in, or to sit on the side and watch the fun begin! Join us, whatever your age, we are all Children of the New Age.

FRIDAY

1-1:45 p.m.	HAND GYM for children—Hand games crafts, Amy L. Slutsky
2-2:45 p.m.	Movement & Art for Parents & Toddlers, Marlene Rosenbaum
3-3:45 p.m.	Storytelling for Children & Families, Sharon Kennedy
4-4:45 p.m.	KIDSONGS: Music & Movement for Young Children, Hugh Hanley
5-5:45 p.m.	Creative Drama, Color & Clay (Ages 5-8), Marlene Rosenbaum
6-8 p.m.	DINNER

SATURDAY

10-10:45 a.m.	Creative Movement for Parents & Toddlers, Lynn Lieberman
11-11:45 a.m.	Stories & Songs for Children & Families, Jerry Vovcsko
12-2 p.m.	LUNCH
2-2:45 p.m.	Music & Songs for Young Children, Emory Wood
3-3:45 p.m.	New Games & Relaxation for Children & Families, Leighton Reynolds
4-4:45	Participatory Stories & Songs for Children & Families, Doug Lipman
5-5:45 p.m.	Puppet Theatre
6-8 p.m.	DINNER
8-8:45 p.m.	Folktales of Strong Women for Children & Families, Doug Lipman

SUNDAY

11-11:45 a.m.	Creative Movement for Parents & Toddlers, Lynn Lieberman
12-2 p.m.	LUNCH
2-2:45 p.m.	Clay & Movement Workshop for Children & Families, Reme Gold
3-3:45 p.m.	Wonder & Wisdom Stories with Art, Janet Zimmern Kahan
4-4:45 p.m.	Creative Movement for Children & Families, Reme Gold
5-5:45 p.m.	Puppet Theatre
6-8 p.m.	DINNER

If you have enjoyed the activities of the Whole Life Children's Program, please send your comments and suggestions. We are interested in your input for future children's programs.
For further information, please contact: Lynn Lieberman, Director, ENRICHMENT GROUPS FOR CHILDREN, 226 Bonad Rd., Chestnut Hill, MA 02167.

GROUP WORKSHOPS

FRIDAY

2:30-3:30	John Gould — Religious Center of Boston — Teaching the Science of the Mind
3:30-4:30	Dan Cohen — Rolfing
5:00-6:00	Caroline McDonald, M.A. — Relaxation, Affirmation and Guided Imagery
6:00-7:00	Steffi Lewin Shapiro — Relax, Re-Energize, Re-Vitalize
7:30-8:30	Leighton Reynolds — Unwinding

SATURDAY

10:00-11:00	Dan Cohen — Rolfing
11:00-12:00	Gary Whited — Psychosynthesis and Healing the Family
12:30-1:30	Creative Choice — Attitudinal Healing
1:30-2:30	Caroline McDonald, M.A. — Relaxation, Affirmation and Guided Imagery
3:00-4:00	Brian Kiehm — Cosmic Safety, Radiant Life
4:00-5:00	Kiku — Learning to Use the Power of Our Hands
5:30-6:30	Kathy Kenefick — Energy Ecstacy, Now — The Only Time There Is
6:30-7:30	Sri Chinmoy Center — Heart Centered Meditation
8:00-9:00	Bernice Todres — The Wellness Scale — Where are you?

SUNDAY

11:00-12:00	Michael Jaro — Creating an Inner Healing Environment: Discovering the Wisdom Within
12:30-1:30	Chaya Sara Sadeh, RN — Therapeutic Touch
1:30-2:30	Mukti Broner — Your Part of the Rainbow: Self Transformation
3:00-4:00	Joyce Gerrish — Color Awareness
4:00-5:00	Dan Brule — Breath Mastery
5:30-6:30	Michael Jaro — The Use of Light in Healing Physical and Emotional Imbalances
6:30-7:30	Sri Chinmoy Center — Heart Centered Meditation

A BLEND OF BODY, MIND & SPIRIT

Fitness is a state of being that embodies more than the physical body. We are inter-connected beings — a blending of body/mind/emotions and spirit. Strengthening and energizing any one of these components will reverberate in a wave-like fashion to energize and strengthen the Whole.
Certain physical disciplines with their roots in the East — yoga, T'ai Chi, karate and others — are said to energize and harmonize the body/mind/spirit triad. Other physical disciplines with their roots in the West — jogging, running and aerobics — are said to strengthen the body and clear the mind. There are runners who consider their sport an act of meditation. Many of the same physical, biochemical changes occur in runners as in meditators. All fitness disciplines work toward the goal of Health. What discipline or method one chooses is strictly a matter of preference. Different personality types are drawn to different fitness disciplines at different times in their lives.

The Fitness Room at the Whole Life Exposition endeavors to bring forth a variety of disciplines and methods that will help bring one into a state of Fitness and Health. Many of the demonstrations will be participatory. There is a richness in variety and a freedom in choice. So come and enjoy the Fitness Room. Be prepared to experience the many fitness possibilities of the '80's. The Fitness Room is coordinated by Bev King, Director of Body Harmonics.

FRIDAY

1-1:45 p.m.	Aerobics '84 Bev King - Body Harmonics
2-2:45 p.m.	Dancekinetics Susan Camp Kripalu Yoga Center
3-3:45 p.m.	Exercise for Seniors Judith Gyberg - Bonnie Prudden School
4-4:45 p.m.	Yang Style T'ai Chi Derold Brenaman and the Gin Son T'ai Chi Club
5-5:45 p.m.	Uechi Style Karate Jon Mills - Back Bay Uechi-Karate School
6-6:45 a.m.	Stretches for Runners Elain Bell - Body Harmonics

SATURDAY

9-9:45 a.m.	Early Morning Stretch Bev King Body Harmonics
10-10:45 a.m.	Hatha Yoga Gaetana Frenier - New Dawn Center
11-11:45 p.m.	Trager Mentastics Ken Weider Certified Trager Practictioner
1-1:45 p.m.	Dancekinetics Susan Camp Kripalu Yoga Center
2-2:45 p.m.	Feldenkrais Method Bill Hutchinson, Ph.D - Feldenkrais Teacher-Practictioneer
3-3:45 p.m.	Jazz and Aerobics Marcie Mitler - Dancer/Teacher
4-4:45 p.m.	Prenatal Exercise Gail Washor-Liebhaber - Maternal & Child Health Center
5-5:45	Breakdancing Jerry Whiting - Certified Acupuncturist & Break Dance Teacher
6-6:45	Indian Dance and Rhythms Shalini - Atopia

SUNDAY

9-9:45 a.m.	Early Morning Stretch Bev King - Body Harmonics
10-10:45 a.m.	Exercise for Seniors Judith Gyberg - Bonnie Prudden School
1-1:45 p.m.	Fencing George Platt - Academy of Fencing
1-1:45 p.m.	Yang Style T'ai Chi John Makropoulos - Teacher
2-2:45 p.m.	Myotherapy Judith Gyberg - Bonnie Prudden School
3-3:45 p.m.	Iyengar Yoga Jan Trapp Teacher
4-4:45 p.m.	Breakdancing Jerry Whiting - Certified Acupuncturist & Break Dance Teacher
5-5:45 p.m.	Yang Style T'ai Chi Derold Brenaman and the Gin Soon Tai Chi Club
6-6:45 p.m.	Kripalu Yoga Steffi Shapiro Well Street Station

A SPECIAL PLACE TO RELAX AND HAVE A FREE MASSAGE

The Healing Rooms offer you the unique opportunity to experience a wide variety of healing techniques. Throughout the weekend, many well-known and effective body-work practitioners will be available to share their specialties with you. It will be the perfect opportunity to learn and experience more about some of today's most interesting and practical healing techniques including Polarity, Feldenkrais, Reiki, Reflexology, Shiatsu and other bodywork and massage therapies. You may also wish to participate in group meditations which will include guided imagery and other experiential activities, or you may choose to come to the meditation room simply to relax, unwind in a comfortable environment surrounded by crystals and plants.

These Healing Room Programs are free to all visitors to the Expo and it's an experience you'll not want to miss. The Healing Room Programs have been coordinated by Vicki Morgan.

Healing Room Participants

Friday, Aug. 31 12:30-2:30 PM
Lincoln Sharpless — Swedish Massage
Gail Howatt — Massage
Tom Murray — NeuroMuscular Massge Therapy
2:30-4:30 PM
Kylee Smith — Therapeutic Massage
Maxine Shapiro — Therapeutic Massage
Andrea Snow — Polarity Therapy
4:30-6:30 PM
Mary Ann Linton, P.T. — Swedish Massage
Human Achievement Foundation — Psychic Healing
Hara Klein — Deep Structural Massage
Phoenix Gibson — Polarity & Counseling
Andrea Snow — Polarity Therapy
7-9:00 PM
Marta Denis — Shiatsu
Mary Ann Linton, P.T. — Swedish Massage
Bill Modlin — Sports Massage
Gail Wild — Massage
David Sergel — Shiatsu
Saturday, Sept. 1 11:00-1:00 PM
Dianna Flight, M.A. — Polarity
Terry Arsenault — Touch for Health
Margi Flint — Polarity
Karen Gabler — Massage
Phoenix Gibson — Polarity & Nutrtion Counseling
Sheili McGary — Reiki
1:30-3:30 PM
Kiku — Shiatsu
Hara Klein — Deep Structural Massage
Bill Modlin — Massage
Collette Hall, RN — Spiritual Healing
Kristine Young — Massage
Chaya Sarah Sadeh — Therapeutic touch
Wendy Mae Eisenberg — Psychic Life Readings
Jane Vincent — Bodywork Therapist
4-6 PM
Seja Ling — Physical Heling & Psychic Reading
Vicki Morgan — Reflexology
Holly Chaplin — Myotherapy
Steve Sevigny — Esoteric Healer and Counselor of Esoteric Studies
Bill Modline — Massage
Phoenix Gibson — Polarity & Nutrition Counseling
6:30-8:30 PM
American International Reiki Association
Bob Rueter — Polarity
Bill Modlin — Massage
Mukti Broner — Pain and Stress Release
Ed Flanagan — Chua-Ka and Bioenergy Healing
Ma Prem Sunito — Aura Balancing, Past Life Radings and Tarot
Randy Payne — Neuromuscular Massage
Sunday, Sept. 2 10:30-12:30 PM
Heather Ferguson — Hoshino
Dianna Flight, M.A. — Polarity
Tom Murray — Neuromuscular Massage Therapy
1:00-3:00 PM
Kiku — Shiatsu Massage
Bill Modline — Massage
Tally Kanter — Myotherapy
Annirene — Shiatsu
3:30-5:30 PM
Bill Modlin — Massage
Phoenix Gibson — Polarity and Counseling
Ed Flanagan — Chua-Ka and Bioenergy Healing
6:00-8:00 PM
Bill Modlin — Massage
American International Reiki Association
Ma Prem Sunito — Avra Balancing

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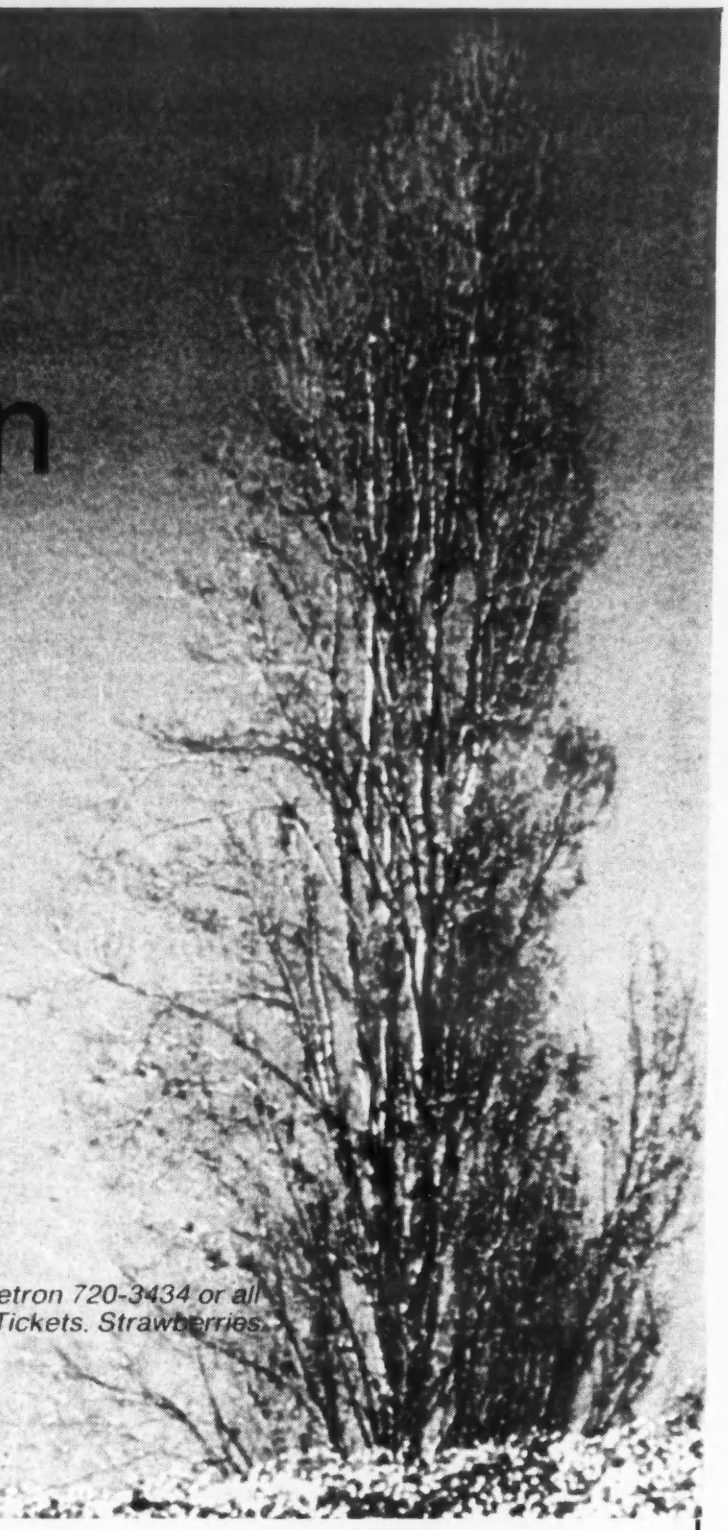

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Entertainment Extravaganza

Friday and Saturday night have been set aside for a joyous celebration of the heart. Friday night will feature one of our greatest popular artists, **Richie Havens.** Over the years Richie has been a major figure in bringing positive, popular music to evernew heights. In the 60'S and 70's many of his best songs accurately described the personal, political and spiritual change that were beginning to happen — and his records sold in the millions. Today, he is being acknowledged as one of the few top artists capable of touching a large audience with songs that are both positive and transformational.

Friday Evening

The key to **Richie Havens'** success can best ge described by his personal philosophy concerning his music: "I've always had an affinity for songs everyone can relate to, not just one special group or clique. My songs are about relationships that we all have, no matter what color we are, no matter where we came from, no matter how primitive or sophisticated we may be. His performance will start at 9:15 in the *Salon E&F Ballroom.* It's an event we don't think you'll want to miss!

Preceeding Richie Havens we will be presenting the exciting and lyrical sounds of **DO'A-World Music Ensemble.**

Performing on more than 70 instruments from around the world, Do'a -World Music Ensemble blends the rich and varied musical heritage of the world into an unusual and artistic cross-cultural experience. Their fascinating and compelling original music bridges jazz, classical, folk and world music influences and has been acclaimed by Dizzie Gillespie as "one of the important contributions to the future of our music."

Ken LaRoche, who performs on concert and alto flute, piano, synthesizer, soprano saxaphone, North Indian bansri flute, South American pan-pipes, South African kaliba and mibra and various percussion was formerly a member of the New Hampshire Philharmonic Orchestra.

Randy Armstrong performs on acoustic and classical guitar, West African balfon and adodo drum (talking drum), mandolin harp, Japanese biwa, Chinese yueh-chin, sitar, South African mbira, Bolivian charango, tabla and percussion.

Do'a-World Music Ensemble has shared its celebrated music throughout the United States and Canada from the past ten years, through concerts, workshops, radio and television, multi-media dance presentations and film scores, including performances at Lincoln Center and Carnegie Recital Hall.

Saturday Evening

We invite you to experience two groups who embody the best of New Age Music. Music that will help you relax, open up and even move.

Jim Scott with **Radiance** will start this inspiring program at 8 o'clock in the *Salon E&F Ballroom.* Jim Scott's music is a unique blend of folk, jazz, and ethnic influences. An accomplished guitarist, Jim's compositions range from instrumental pieces to songs of environmental concern, world peace, love and celebration. Drawing on a strong classical background as well as years of experience with the Paul Winter Consort, Jim weaves a tapestry of song to delight, move and engage his audience.

His group, **Radiance**, evolved from the loosely formed group of friends who came together in combination ranging rom duos to full scale concert size, augmented *The First Winds of Autumn* by several instrumentalists and a choir, Radiance also provided music for Pilobolus, Chicago's Concert Dance and for the PBS series *A Festival of Hands.*

Following Jim Scott and Radiance we will join **On Wings of Song** in a singing, dancing celebration of each other, our earth and our spirit. On Wings of Song is a rollicking joy-filled musical group that magically unites a high-spirited presence with richly syncopated drum rhythms — setting toes to dancing and hearts aflame with love for humanity and divinity. Robbie Gass, director, key-board player and composer of much of their material, write uplifting songs with accessible lyrics. Their music is powerful, ranging from that of a sedate choir to a lively dance festival that awakens, inspires and heals.

Over the last five years, **On Wings of Song** has inspired audience throughout the Northeast and California in public concerts, conferences, prisons, nursing homes and benefits for such groups as Green Peace and Planetary Initiative. The band recently returned from an extensive east coast tour
which included performances at the Omega Institute, the Pentagon, the Associate for Humanistic Psychology Conference, and a special appearance for Space-Bridge, a tele-communication satellite linking the United States and the Soviet Union.

Sunday Evening

Dance Free: As a Finale to the Expo Weekend Extravaganza, Dance Free will be here, creating an atmosphere with music, video, and friendly people to meet and dance continuously in high-energy ... So, if you like to "boogie' come celebrate the Expo Final in a place that is fun and inspirational.

Networking: In this final event of the Expo, we will briefly discuss the state of the art of networking. Using some examples of what peole around the globe are doing to create a sense of contact and empowerment. Then we will practice our networking skills through a number of games and exercises designed to help us meet one another and to share our interests, services and ourselves.

Expo Film Schedule

Friday, August 31, 1984

The Hundreth Monkey	4:00 pm
Wearing Buttons is Not Enough	4:30 pm
Acid Rain	5:00 pm
Resurrection	8:00 pm

Saturday, September 1, 1984

Radiance; Peace and Celebration	10:00 am
World Peace is a Local Issue	11:00 am
The Relaxation Tape	11:30 am
America; From Hitler to the M-X	2:00 pm
Requiem for a Faith	3;45 pm
Flowing with the Tao	4:30 pm
By Word of Mouth ... Storytelling in America	5:00 pm
Gandhi	8:00 pm

Sunday, September 2, 1984

	11:00 am
Meher Baba's Call	11:30 am
The Human Computer	2:00 pm
Wearing Buttons is not Enough	2:30 pm
Tools for Research	3:00 pm
The Healing Force	4:00 pm
The Inner Runner	5:00 pm

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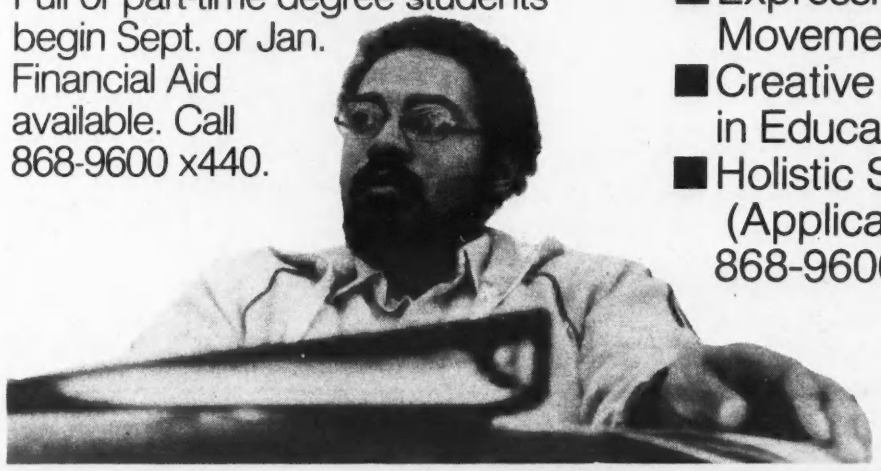

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